

***“thinking  
making  
learning”***

***sfai***

***san francisco. art. institute.  
since 1871.***





This catalogue will introduce you to the programs and people of SFAI. As a complement to it, we recommend that you spend some time looking through our website, and schedule a visit to the school before you apply. Our admission counselors will be happy to advise you on how best to prepare your portfolio and application; financial aid counselors will help you formulate a plan for financing your education; faculty and current students will give you candid insight about courses, departments, and life in general at SFAI.

415.771.7020	24-hour information	info@sfaei.edu
415.749.4500	academic advising	admissioncounselor@sfaei.edu
415.749.4500	admission	admission@sfaei.edu
415.749.4520	financial aid	financialaid@sfaei.edu
415.749.3539	group tours	admission@sfaei.edu
415.749.4500	individual tours	admission@sfaei.edu
415.749.4530	international students	international@sfaei.edu
415.749.4554	pre-college	precollege@sfaei.edu

www.sfaei.edu  
800.345.SFAI/415.749.4500

# *san francisco.*





*art.  
institute.*





*“display”*



*“disagree”*





*“discuss”*



**“process”**







***“progress”***





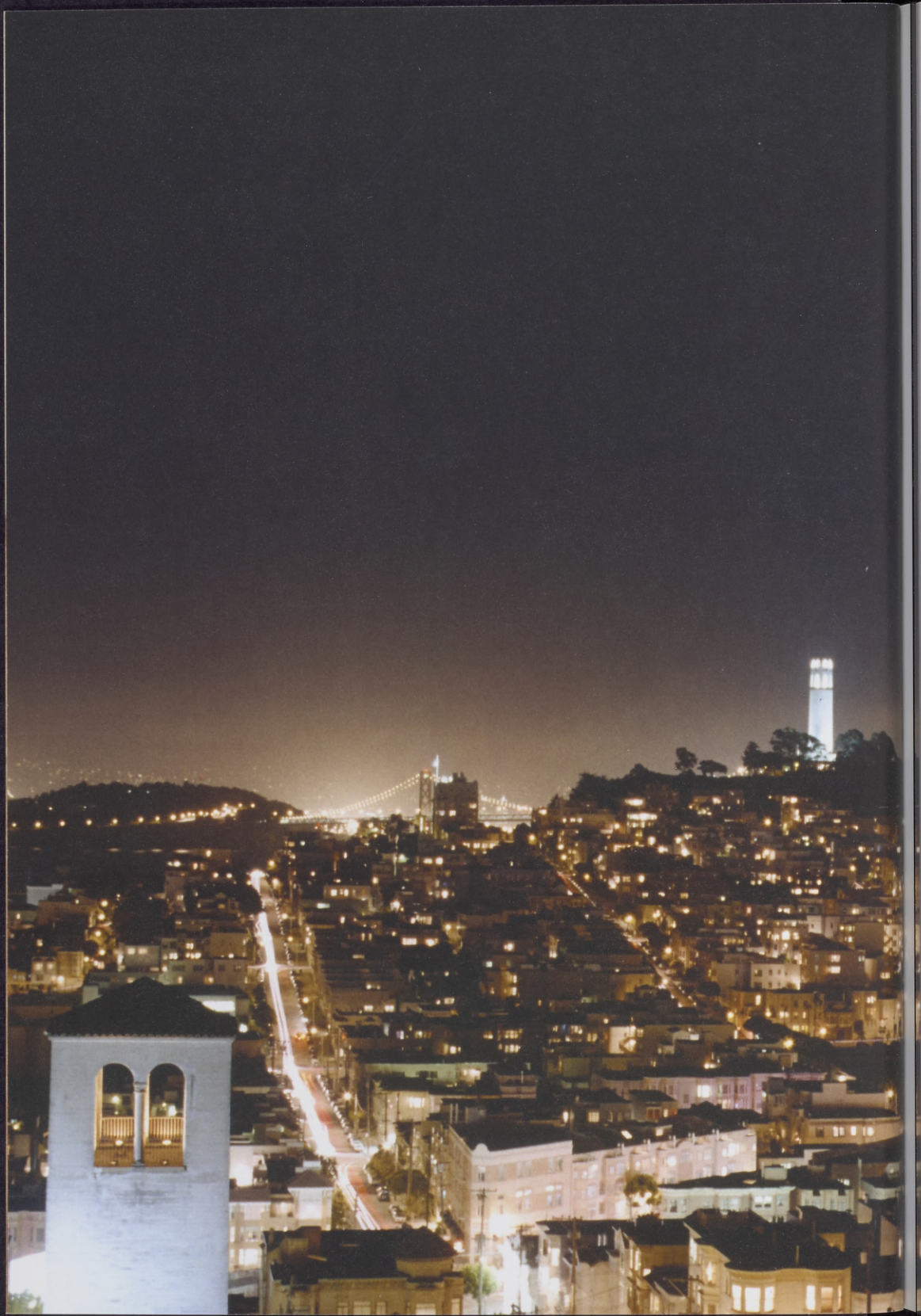
**“be seen”**



“see”









# Contents

<u>I. Welcome to SFAI</u>	13
<u>II. Areas of Study</u>	33
School of Studio Practice	37
Design and Technology	38
Film	42
New Genres	46
Painting	50
Photography	54
Printmaking	58
Sculpture	62
School of Interdisciplinary Studies	69
Exhibition and Museum Studies	71
History and Theory of Contemporary Art	72
Urban Studies	75
Faculty	76
<u>III. Degree Programs</u>	79
Undergraduate Programs	81
Graduate Programs	87
<u>IV. Non-degree Programs</u>	95
<u>V. Application Requirements</u>	99
<u>VI. Beyond the Classroom</u>	105



**“the most  
important thing  
i’ve gotten  
from sfai is  
that your work is  
not necessarily  
informed by  
the art world,  
but by an entirely  
broad set  
of interests.”**

*erica gangsei, bfa 2006*



I.

# Welcome to SFAI







I am pleased to introduce you to the San Francisco Art Institute and to encourage you to apply for admission. SFAI is an educational experience unlike any other, a unique center for artistic innovation, a place where artists have been working for over 135 years. At SFAI you will be challenged to think deeply and rigorously about what it means to be an artist and a creative leader today. More than a student, you will become a member of a historic community that shares the belief that art is fundamental to giving shape and meaning to the world.

A sustained and creative engagement with the contemporary world is fundamental to all we do here. SFAI has fostered generations of artists, scholars, and creative leaders whose work has had a profound impact on cultural life. As you read through the catalogue and the brief history of SFAI, you will see that the accomplishments of our alumni and faculty include essential work in literature, art history and theory, criticism, and a broad range of media. Today the school continues as a laboratory for investigating new ideas and forms across all varieties of creative work. Our historic campus is more than a school. It is a thriving cultural center, a place for conversations, exhibitions, visiting artists, scholars, lectures, and conferences.

At SFAI you will be confronted with new ways of understanding the historical and conceptual worlds of art and the methods in which it is grounded. We believe that art requires us to confront the complexity of our personal experiences, to take up challenges of difference and social inequity, as well as to understand the achievements of all human cultures. Every day the very terms of the global world are being contested and reshaped. Here you will be challenged to be aware of how your work and ideas are part of this larger understanding, and also, of how to commit your work to your own purposes.

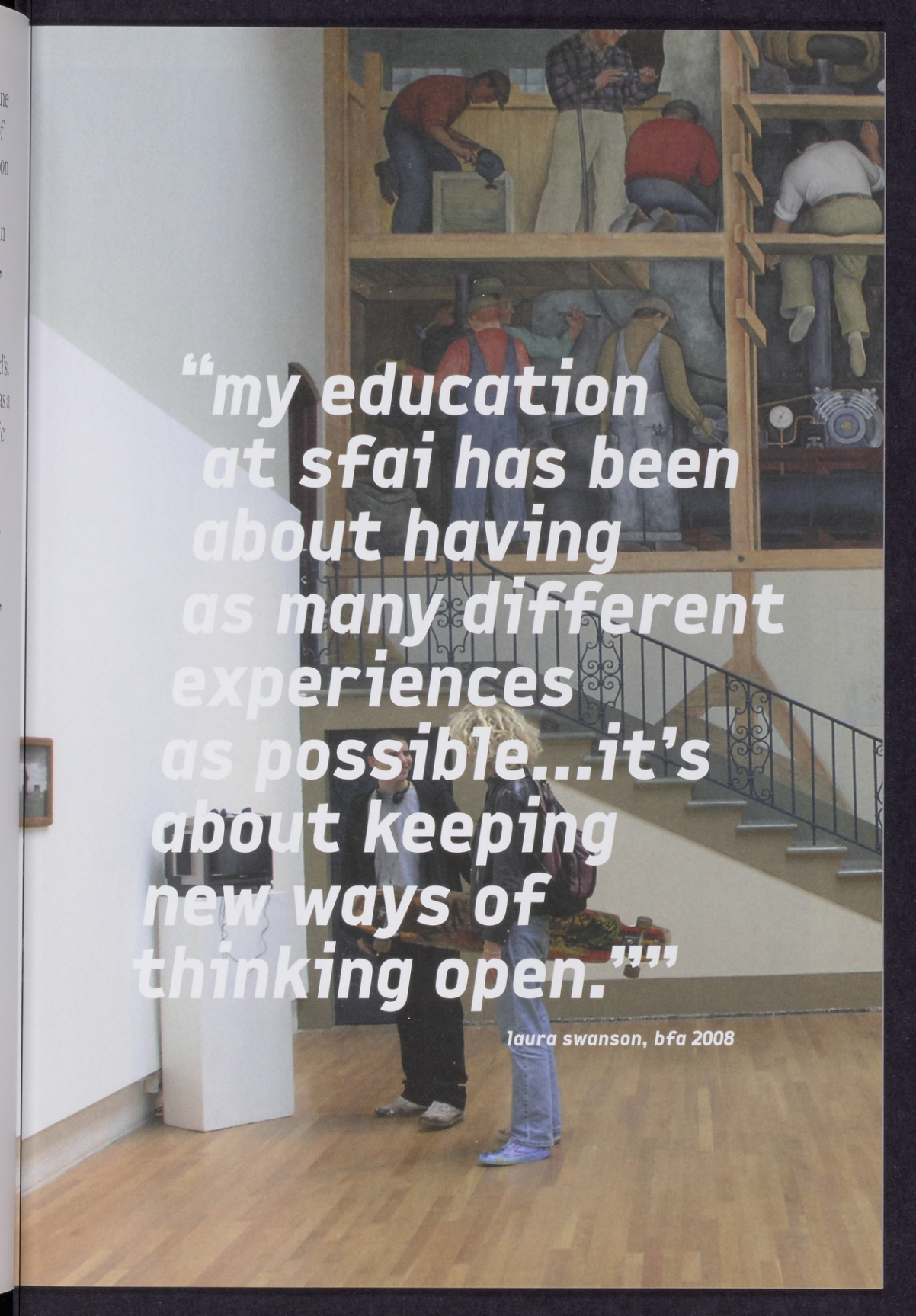
Our own history as an institution also teaches us that great art is often an effort to create a better, more humane world. To that end, we support the individual integrity of artists and scholars from all backgrounds in the production of works in widely diverse forms. This interdisciplinary and humanistic inquiry into art and culture, all within an overarching framework of collaboration and community, is our contribution to the new century.

Education at SFAI is about possibility—yours and the world's. There are many different ways to work as an artist today—as a designer, a filmmaker, a teacher, a painter, a writer, a public artist, a curator, a site-specific installation artist—and the possibilities are constantly expanding. Each student who enters the school does so with the full support and the individual attention needed to chart a unique path. And be assured that wherever your career may ultimately take you, San Francisco Art Institute will prepare you to lead in creative and important ways.

I look forward to welcoming you to our campus.

Chris Bratton  
President





**“my education  
at sfai has been  
about having  
as many different  
experiences  
as possible...it’s  
about keeping  
new ways of  
thinking open.”**

**laura swanson, bfa 2008**







For 135 years our programs have been informed by a strong tradition of rigorous studio work and research in all the visual arts. We balance that tradition with an equally strong emphasis on critical thinking, openness to ideas, support for individual perspective, and the teaching of artistic and cultural traditions beyond the Western model. Our outstanding faculty is composed of accomplished and internationally recognized artists, writers, art historians, and scholars, who are devoted to helping each student advance his or her ideas and achieve significant goals while here. At SFAI we are immensely proud of this rich legacy that has produced some of the most significant figures of 20th century art and those at the leading edge of today's contemporary art.

The best education gives an incentive and orientation for invention and examination. It provides us with the capacity to ask good questions, the tools for self-knowledge and self-liberation, and the perspective to transform our ideas and positively impact the world that surrounds us. Because the practice of making and engaging with art intensify and focus all of these experiences, the work of an artist must remain open to the broader culture. Art and culture can, in fact, provide access to new ways of thinking about knowledge.

Come join us and become part of the vision of the future.

Okwui Enwezor  
Dean of Academic Affairs

## SFAI's Approach to Teaching

At SFAI we believe that imagination is crucial to a rigorous academic and artistic education. Each area of study requires an understanding of underlying historical forms, networks, codes, and contemporary research theories. When probed, the imagination—combined with critical intelligence shaped by historical knowledge, in conjunction with contemporary thought and practice—offers unexpected ways of perceiving and engaging.

Imagination also involves resourcefulness. Students in each of our programs participate in projects that allow them to move beyond the classroom and into the world. These programs combine SFAI's historical ways of teaching—through critique seminars, studio courses, and tutorials—with forms of research that emphasize the independent and collaborative nature of both teaching and learning.

At SFAI students are open to unfamiliar approaches, yet interested in serious development within an environment of experimentation. All students participate in a core curriculum of research and writing, art history, critical thinking, and studio practice to encourage exposure to a range of historical and contemporary thinking from an international context.

Students at SFAI are taught based on the fundamental understanding that the contexts in which we live, create, and work are intrinsically global and therefore inextricably linked. The consciousness that interconnections between all fields are part of a long, ongoing history of dialogues is central to all aspects of study. SFAI's students work within an environment of rigorous studio practice and interdisciplinary study to develop a process of critical thinking that can apply to many different fields.

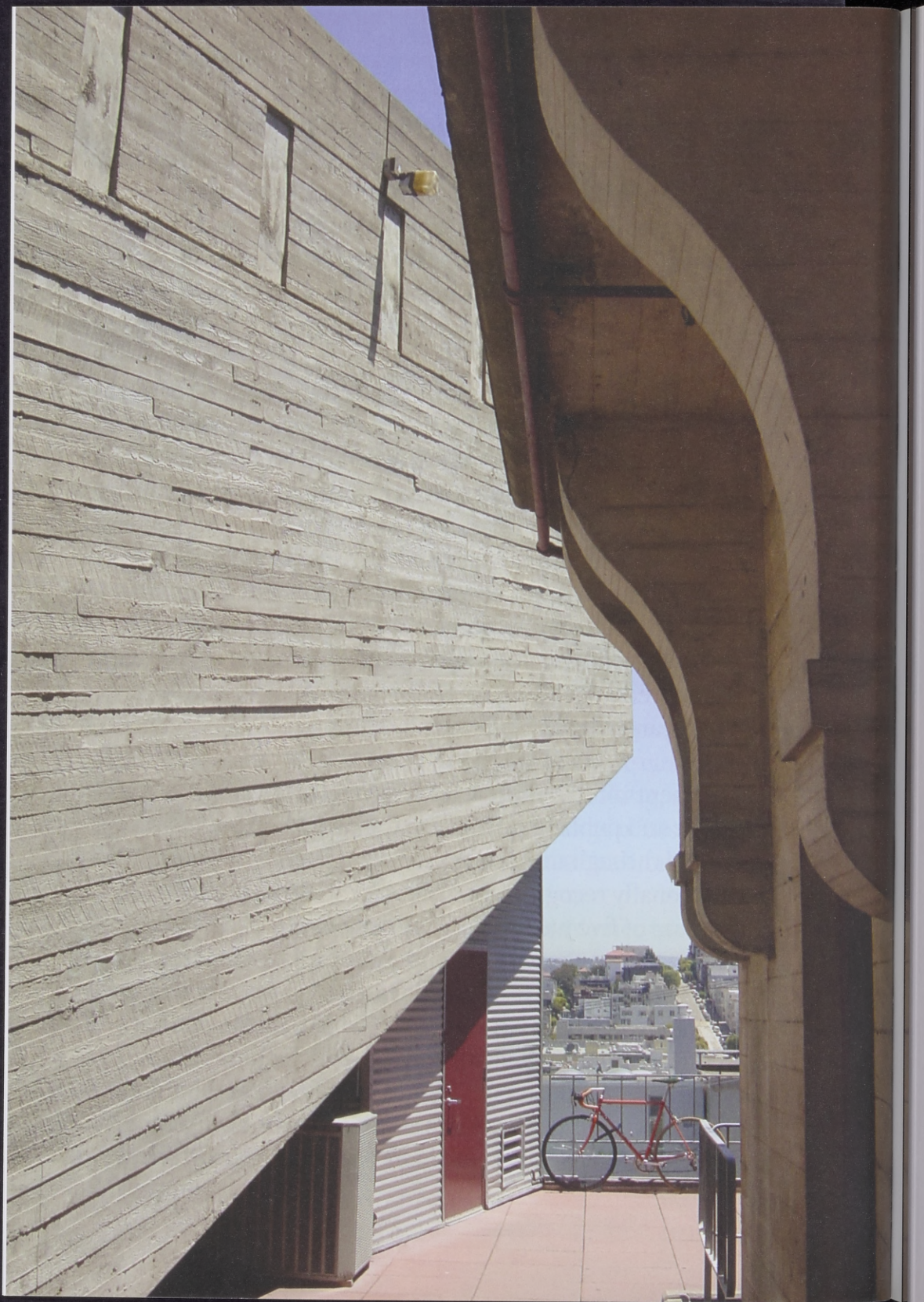


Students at SFAI build on a rich legacy of the kind of questioning that encourages the experimentation necessary for independent and collaborative invention. Students work with peers and faculty from a wide variety of backgrounds and fields. Mixing the thinking of sociologists, political scientists, architects, writers, historians, and artists from around the world enables exciting ways for thoughtful, layered, and unexpected productions between these practitioners and students to take place.

What differentiates SFAI's programs is their focus on active engagement with contemporary art and artists. In addition to working with SFAI's esteemed full- and part-time faculty, students are introduced to a spectrum of visiting artists and scholars. SFAI's unique learning environment provides students direct access to an exhibition program showcasing the work of regional and international artists as well as SFAI students; an extensive roster of lectures that brings over 50 artists, designers, curators, and writers to campus every year; and film screenings, symposia, and panel discussions that engage in larger issues and ideas.

Key elements of our approach to the intersection of academic and public inquiries are the new Fellowships sponsored through the Centers of Interdisciplinary Study. Internationally recognized artists work in residence for a minimum of five weeks. Fellowships provide artists an environment to engage in the ongoing development of new ideas in their work, to test those ideas, and to teach and collaborate with SFAI students and faculty. Recent Fellows include Raqs Media Collective, from New Delhi; Alfredo Jaar, an artist, architect, and filmmaker known for his public interventions; and Hilton Als, a staff writer for *The New Yorker* and recent co-editor of *White Noise: An Eminem Reader*.







## Chestnut Street Campus

In 1926 SFAI moved to its current location in the residential neighborhood of Russian Hill. The Institute's architecture combines an historic Spanish–Italian colonial building with a modernist building of concrete. Together, the two buildings offer traditional studios with natural light from windows and skylights, black-box performance, production, and editing studios; numerous galleries and exhibition spaces for student work; and seminar, screening, and lecture spaces.

The campus features spectacular views of San Francisco Bay, including the Golden Gate, Bay Bridge, and Richmond Bridge, as well as Alcatraz and Angel Island. SFAI is located within walking distance of the Bay, close enough to hear the sea lions barking at Fisherman's Wharf, the city's most visited area. Many of San Francisco's historic and diverse neighborhoods are also right nearby, including North Beach, Chinatown, and SoMA, or the South of Market area, home to many of the city's major museums, including the San Francisco Museum of Modern Art and Yerba Buena Center for the Arts.

## A Brief History of SFAI

Founded in 1871 by artists, writers, and community leaders who possessed a cultural vision for the West, the San Francisco Art Association (SFAA) became a locus for artists and thinkers. The California School of Design (renamed California School of Fine Arts in 1916 and San Francisco Art Institute in 1961) was launched by SFAA two years later, and has been central to the development of many of this country's most notable art movements. During its first sixty years, influential artists associated with the school included Eadweard Muybridge, photographer and pioneer of motion graphics; Maynard Dixon, painter of San Francisco's labor movement and of the landscape of the West; Henry Kiyama, whose *Four Immigrants Manga* was the first graphic novel published in the US; Sargent Claude Johnson, one of the first African-American artists from California to achieve a national reputation; Louise Dahl-Wolf, an innovative photographer whose work for *Harper's Bazaar* defined a new American style of "environmental" fashion photography in the 1930s; John Gutzon Borglum, the creator of the large-scale public sculpture known as Mt. Rushmore; and numerous others.

In 1930 Mexican muralist Diego Rivera arrived in San Francisco, invited by William Gerstle, the president of SFAA, to paint a fresco at the school's new campus on Chestnut Street. Many of the school's faculty had visited Rivera in Mexico, and the school had a distinguished program in fresco painting. Rivera's arrival sparked intense debate in the city over a number of political, social, and artistic issues. In 1933 Ralph Stackpole, who, along with other faculty, had worked with Rivera on his mural commissions in San Francisco, asked the Works Progress Administration (WPA) to fund a series of murals for the interior of the new Coit Tower. This project became the prototype for the agency, and most of the artists employed were faculty or students at CSFA.



After 1945, the school became a nucleus for Abstract Expressionism. New York artists Clyfford Still, Ad Reinhardt, and Mark Rothko taught here, along with David Park, Elmer Bischoff, Nathan Oliveira, and others. Although painting and sculpture were the dominant mediums for many years, photography had also been among the course offerings. In 1946, Ansel Adams and Minor White established the first fine art photography department in the US, with Imogen Cunningham, Edward Weston, and Dorothea Lange among its instructors. The first film course at CSFA was taught by Sydney Peterson in 1947. Jordan Belson, who had enrolled as a painting student in 1944, showed his first abstract film, *Transmutations*, in 1947 at the second "Art in Cinema" program, co-sponsored by CSFA and the San Francisco Museum of Art. In 1949, an international conference, The Western Roundtable on Modern Art, was organized by CSFA Director Douglas McAgly, and included Marcel Duchamp, Frank Lloyd Wright, and Gregory Bateson, among others. The object of the roundtable was to expose "hidden assumptions" and to frame new questions about art.

By the early 1950s, San Francisco's North Beach was the West Coast center of the Beat Movement, and music, poetry, and discourse were an intrinsic part of artists' lives. Collage artist Jess (Collins) renounced a career as a plutonium developer and enrolled at CSFA as a painting student in 1949. In 1953 he, along with his partner, poet Robert Duncan, and painter Harry Jacobus, started the King Ubu Gallery, an important alternative space for art, poetry, and music. CSFA faculty Park, Bischoff, James Weeks, and Richard Diebenkorn were now the leaders of the new Bay Area Figurative Movement, informed by their experience of seeing local museum exhibitions of work by Edvard Munch, Degas, and Toulouse-Lautrec. A distinctly Californian modern art emerged, a

Wiley, Robert Hudson, William Allan, Joan Brown, Manuel Neri, Carlos Villa, and Fred Martin. The students' interest in new ideas and new materials became the core of the Funk Movement.

Renamed the San Francisco Art Institute in 1961, SFAI refuted the distinction between fine and applied arts, and expanded the definition of art to include performance, conceptual art, graphic arts, typography, and political and social documentary. 1968 was, as elsewhere in the world, a pivotal year in the history of SFAI. Among the students at SFAI that year were Annie Liebovitz, who had just begun photographing for *Rolling Stone* magazine; Paul McCarthy, well-known for his gross but hilarious performance videos; and Charles Bigelow, who would be among the first typographers to design fonts for computers. Alumni Ruth-Marion Baruch and Pirkle Jones (also faculty) were documenting the early days of the Black Panther Party in northern California, and the photographs were exhibited at the de Young Museum.

Installation art, video, music, and social activism continued to inform much of the work of faculty and students in the 1970s and '80s. SFAI was at the forefront of recognizing an expanded vocabulary of artmaking that was no longer based on mediums, but was a hybrid of many practices. The faculty during this period included George Kuchar, Gunvor Nelson, Howard Fried, Paul Kos, Angela Davis, Kathy Acker, and many other influential artists and writers. Among the students were a number of performance artist/musicians, including Prairie Prince and Michael Cotten, who presented their first performance as the Tubes in the SFAI lecture hall, and were pioneers in the field of music video; the Mutants, the Avengers, and Romeo Void were all punk bands started by SFAI students. Technology became part of art practice, with faculty Sharon Grace's *Send/Receive* project using satellite communications to create an interactive



transcontinental performance; students Mark Pauline, Matt Heckert, and others staged large-scale outdoor performances of ritualized interactions among machines, robots, and pyrotechnics. Student Karen Finley's performances challenged notions of femininity and political power.

The accomplishments of SFAI's faculty and alumni can be found in museums and galleries around the world, in libraries and bookstores, in movie theaters, on the Web, on television, on the streets, and elsewhere: from Molly Katzen's vegetarian *Moosewood Cookbook*, which she wrote and illustrated; Don Ed Hardy's over 20 books on the art of tattooing; to major film releases in 2003 of the work of Lance Acord (cinematography, *Adaptation*, *Lost in Translation*), Menno Meyjes (writer/director, *Max*), and Kathryn Bigelow (director, *K-11: The Widowmaker* and *Weight of Water*); Roxanne Quimby's Burt's Bees products; Robert Gamblin's eco-friendly oil paint; Devendra Banhart's music; Rob Reger's *Emily the Strange*; and many more.

SFAI faculty, students, and alumni continue to investigate and further define contemporary art and the role of artists in today's global society. We hope you will join us in making history.

To read more about SFAI's history, please visit [www.sfai.edu](http://www.sfai.edu).

ML

**“kevinde wiley  
thinks art should...”**

KW

**“...show you something you’ve  
never seen before.  
art should take the familiar and  
represent it in a way  
that gives us hope,  
that redeems the value of  
life itself.”**

ML

**“should art make you  
a little uncomfortable?”**

KW

**“sure, that usually means  
there’s something there to be  
investigated.”**



ML

“you went to  
san francisco art  
institute and then to yale  
for your master of fine arts.  
what were your goals  
when you came to  
the new york art scene?”

KW

“i wanted to have a place  
to sleep and a place to paint.”

ML

“what do you want  
people to think about you  
and your work?”

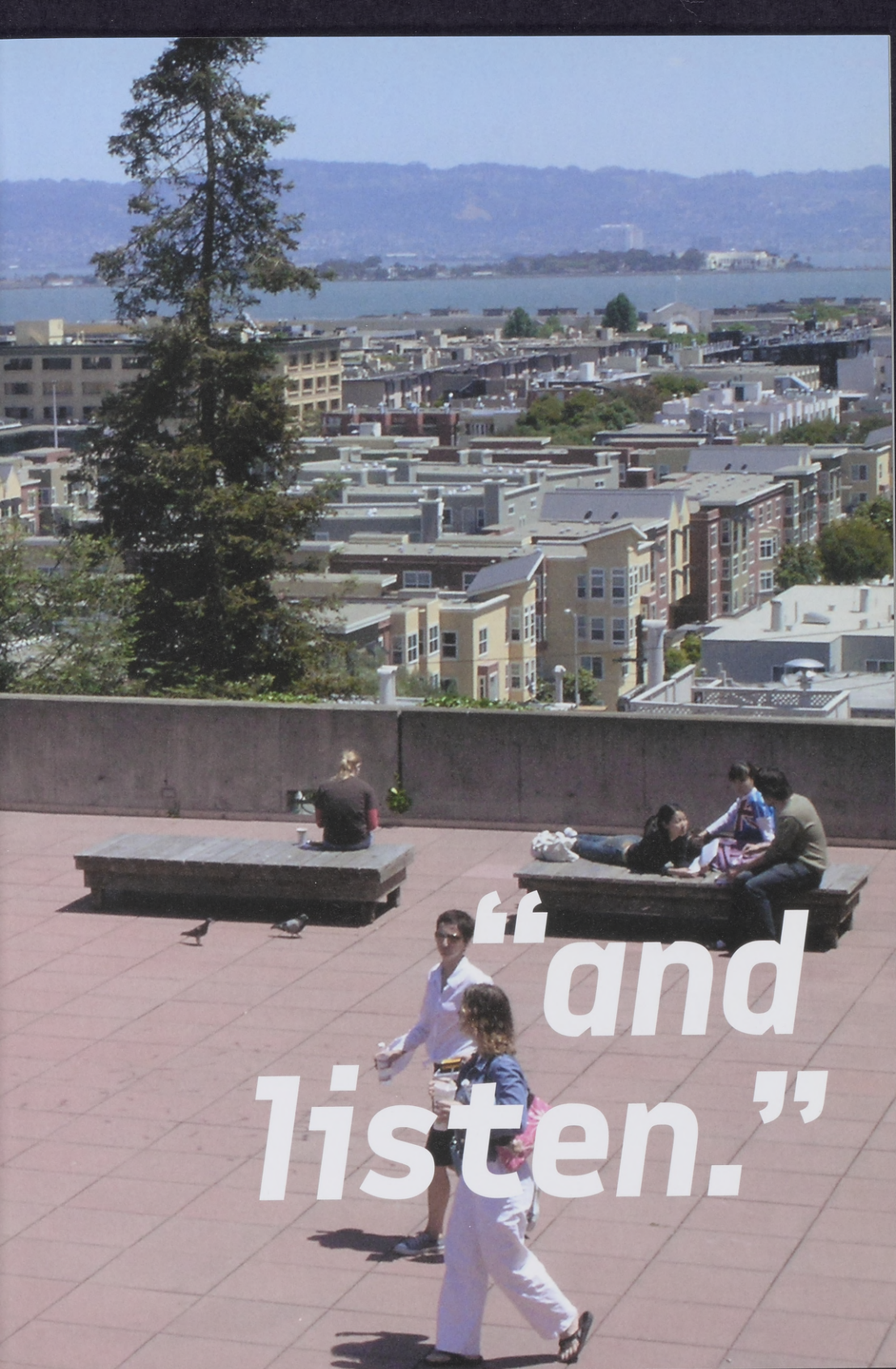
KW

“i would want them to say,  
‘wow, this is an interesting  
spectacle, wow, you’ve taken  
me on this historical  
rollercoaster, wow, i’ve  
never thought about things  
this particular way,  
i wonder what’s coming next.’”

***“think  
out  
loud”***







**“and  
listen.”**

***“sfai is not  
so much about  
teaching  
the ‘right’ way,  
but more the  
thought process  
and the ability to  
learn to see  
the world with  
your own eyes.”***

*frederick hayes, mfa 1983*



## II.

# Areas of Study at SFAI

At San Francisco Art Institute, we believe that a broad education is necessary to inform and enhance your primary area of study. That's why San Francisco Art Institute consists of two schools: the School of Studio Practice and the School of Interdisciplinary Studies.

The School of Studio Practice offers BFA and MFA degrees, and a Post-Baccalaureate certificate in Design+Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture. The School of Interdisciplinary Studies offers degree programs in History and Theory of Contemporary Art (BA, MA), Urban Studies (BA, MA), and Exhibition and Museum Studies (MA).

San Francisco Art Institute's programs further the relationship between the practices and theories of contemporary art. As a student at SFAI, you'll be able to choose electives and fulfill curriculum requirements from both schools. The result is a versatile arts education that is as well-rounded as it is focused. At SFAI, art is a way of thinking.



s,  
art  
ip  
t







**"sfai has  
opened many  
doors for  
me within  
the arts  
community."**

*cynthia cameron, bfa 1991*



## School of Studio Practice

Bachelor of Fine Arts

Master of Fine Arts

Low-Residency Summer Master of Fine Arts

Post-Baccalaureate

The School of Studio Practice is focused on the development of your artistic vision through studio-based experiments, and is underscored by the understanding that the work of the artist is an integral part of society.

Design+Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

Following are brief descriptions of each major area of study, and work by SFAI students.

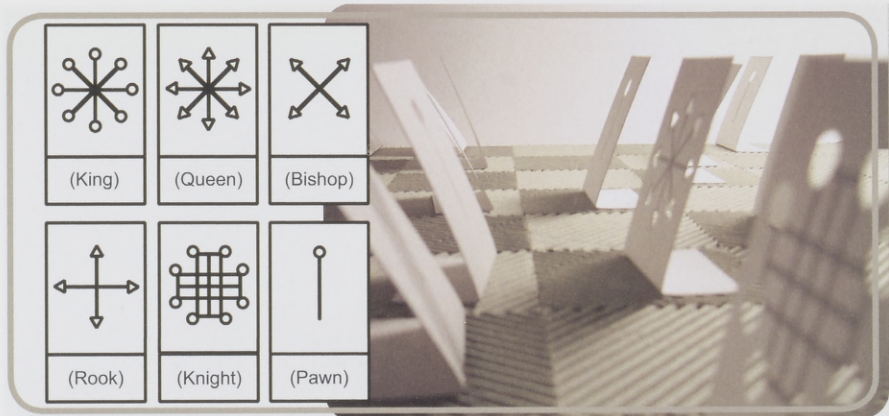
For more details please see the SFAI website at [www.sfai.edu](http://www.sfai.edu), call 800.345.SFAI or 415.749.4500, or schedule a visit to SFAI to meet with faculty and students.

## Design+Technology



The changes occurring in how we think about art and design are striking. Through courses like Graphic Agitation, Conceiving and Producing 3D Play, Exploring the Social Fabric of What We Wear, Artists Infiltrate Mass Production, and New Media/New Technologies/New Critique, students explore the intellectual divisions between art and design, their affiliations, and the many ways that artists and designers collaborate to construct everyday life. The department fosters a curriculum that connects digital audio, video, photography, animation, compositing, and illustration tools with the programming and computation of a networked world. SFAI's Design+Technology curriculum will challenge you to use the tools of the discipline to explore how design functions and why and how our designed world reflects the larger social transformations taking place today.





rich kid next door sports ragged jeans it becomes more and more as though the "queen" piece are indistinguishable from a "pawn."

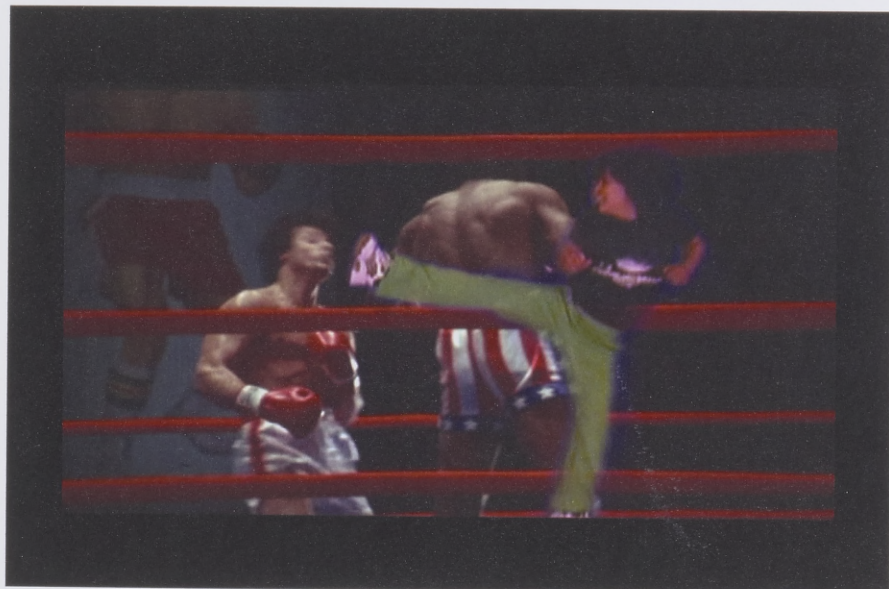
In Roland Barthes' *Mythologies*, he wrote a series of essays demystifying transparent ideologies contained in everyday objects and rituals from wrestling to detergents. Being a historically rich tradition, the game of chess inevitably contains myths about the culture that play it. It is not only necessary to demystify the ideologies embedded in these objects and the rituals which surround it, but also to challenge them by creating new objects and new myths.

Post-Marxist Chess Set, 2005





Benjamin Rush Miller-Rios



Kanako Shibata



Todd Fiore



Michael Anderson





## Film



The Film Department at SFAI is one of the oldest and most influential in the United States. Built on a strong avant-garde tradition and a commitment to alternative/independent filmmaking, SFAI's Film curriculum combines the study of traditional methods and materials with new technologies and the rethinking of boundaries between different media. Working in close collaboration with the Center for Media Culture, the Film Department offers a variety of analog and digital studio production and post-production courses, specialized technical workshops, and advanced topic courses that combine hands-on film/video work with historical and theoretical discussion and debate. At SFAI, new approaches to film and video are not just studied; they are invented.



Alex Douglas



Tila Rodriguez-Past

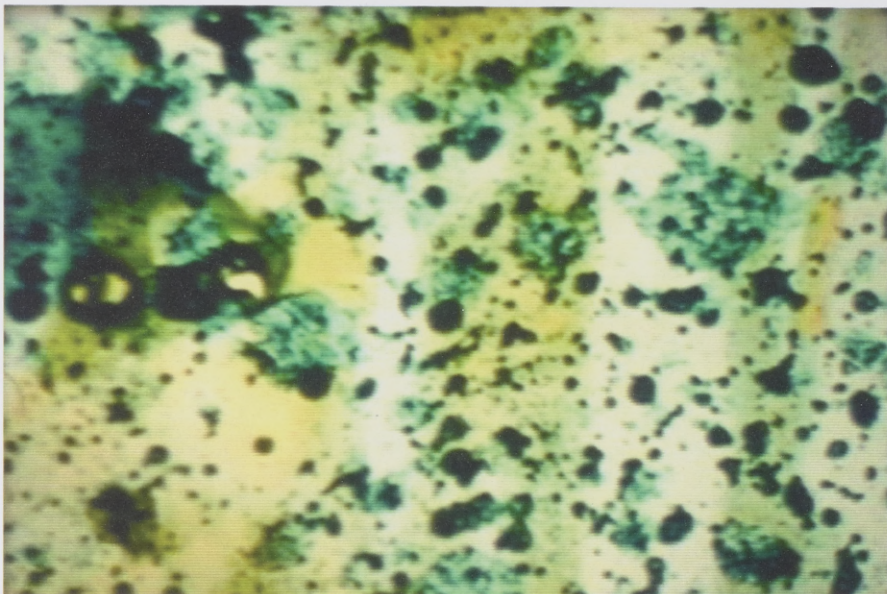




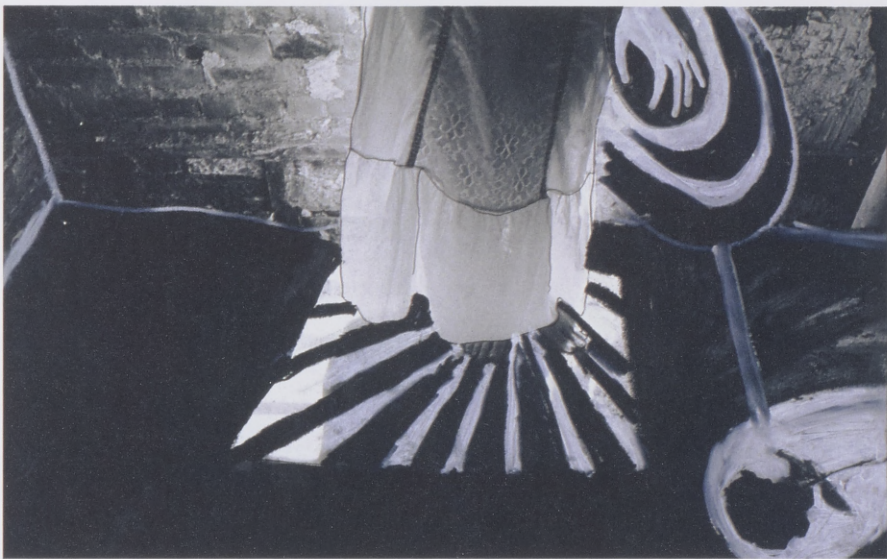
Esther Weng and Alex Douglas



Benjamin Mahoney



Vanessa Woods





## New Genres

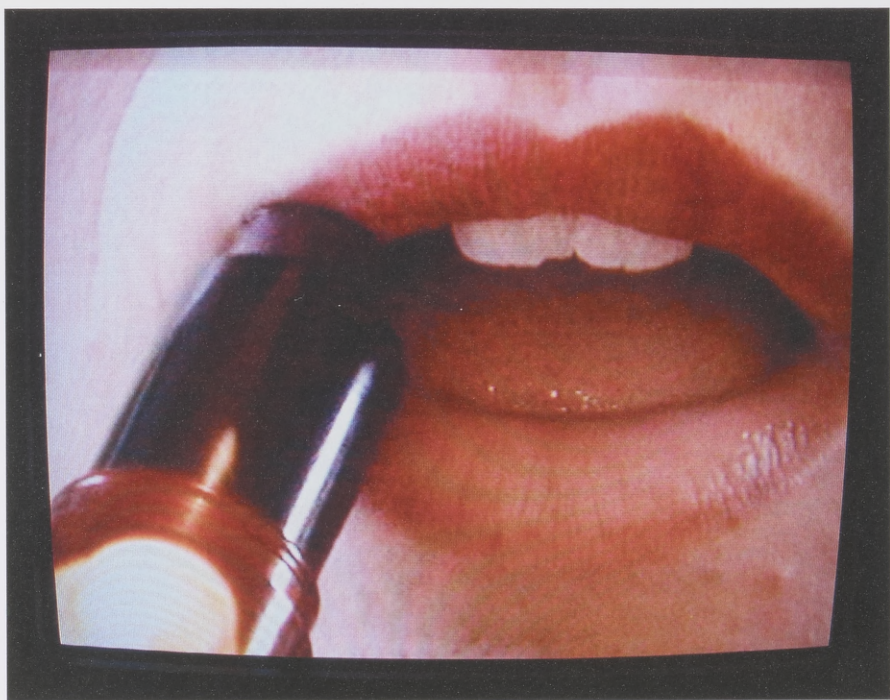


Shaun Leonardo

SFAI was at the forefront of recognizing the shift that occurred in contemporary art in the late 1960s and '70s involving conceptual art, land-art, performance, installation art, and video. This shift marked an expanded vocabulary of artmaking that was no longer based on separate mediums, but was a hybrid of many practices. Through the politics of the 1980s and the multicultural issues of the '90s, to the present dialogue on globalism, the New Genres Department continues with its commitment to the ever-shifting issues that affect artists and their production output. Sociopolitical and cultural shifts and technological breakthroughs bring new tools and add to the constant evolution of the program. The New Genres Department remains a key venue for experimentations in cross-media and cross-cultural practices.



Al-Chen Lin



Meghann J. Riepenhoff

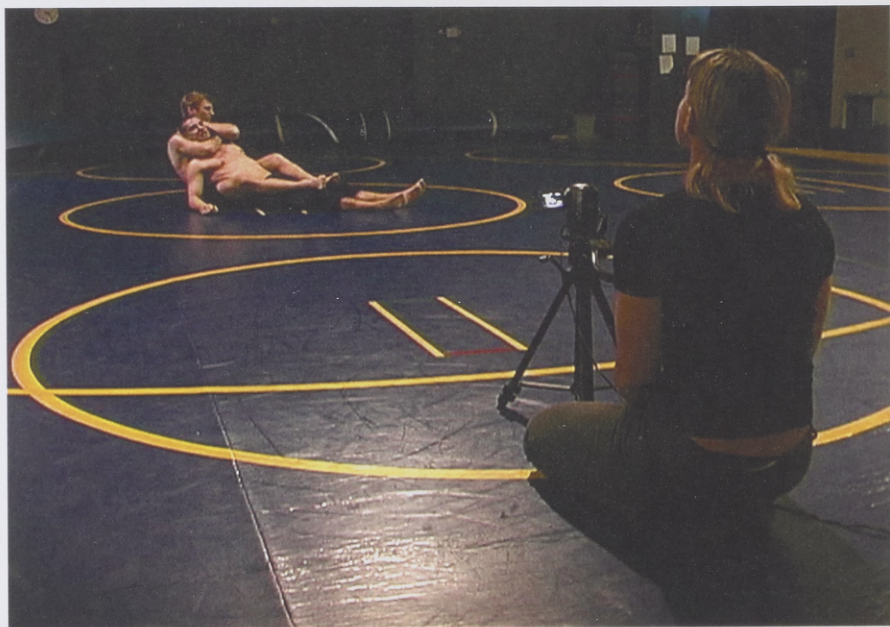




Peter Philip Luckner



Jennifer Locke



Brice Bischoff





## Painting



With the Painting Department at SFAI, you'll work in one of the top-ranked programs in the country, one that has been at the forefront of major developments in painting throughout its history. While the department eschews orthodoxy, it demands a thorough grounding and immersion in the history of painting. The highly accomplished and diverse faculty encourage experimentation within the medium as a strategy that embraces contradiction and authenticity. Our Painting Department maintains a postmodern, pluralistic view of painting as a discipline, and will challenge you to push the boundaries of the medium.



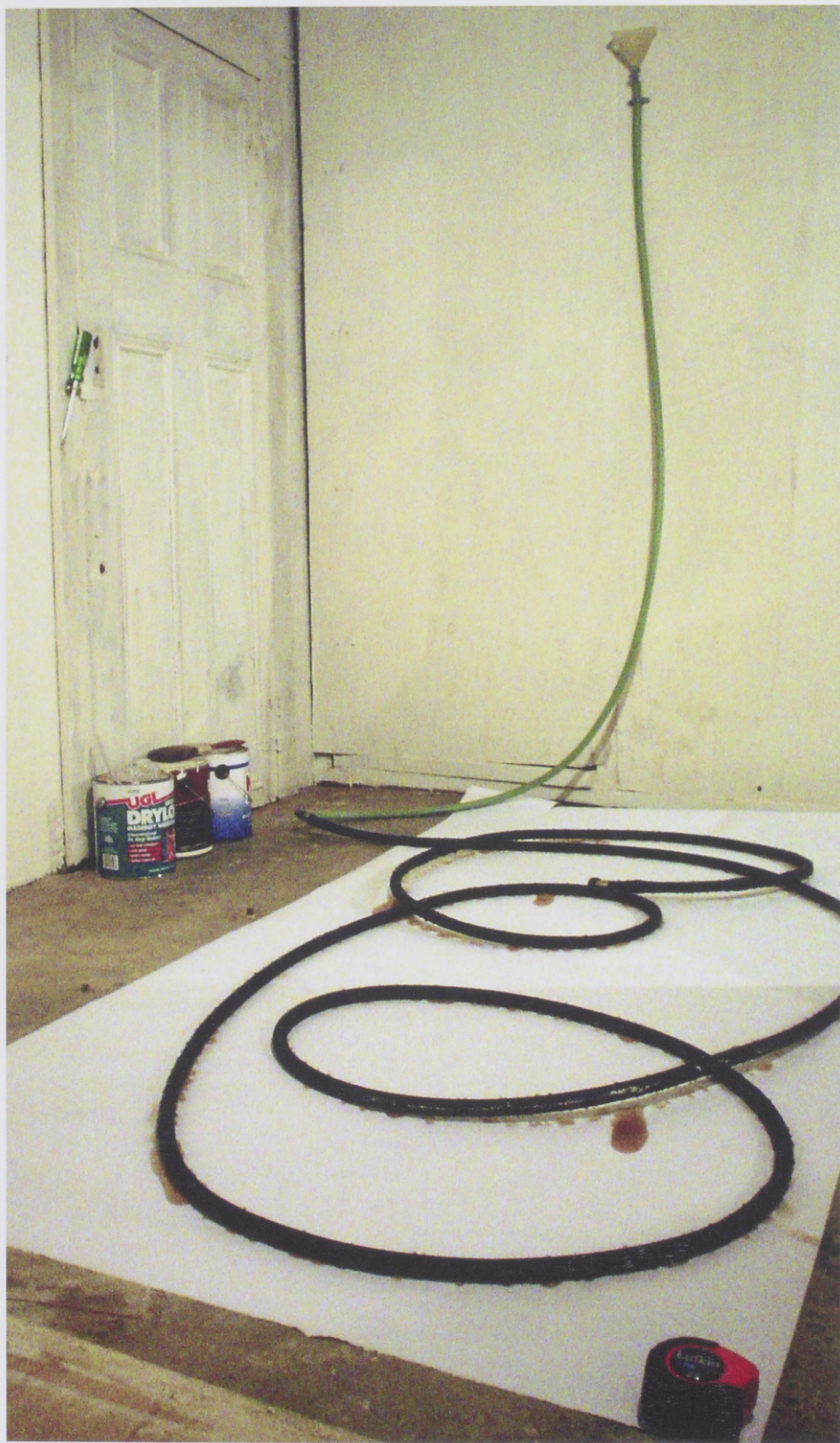
Tom Mueske



Sarah Rarchye







Barry Beach



Chris Culver





## Photography



Established in 1946 by Ansel Adams, the Photography Department at SFAI has a long history of excellence and innovation. Today the department balances its considerable legacy with a spirit of inquiry into the future of the medium. The inventive education and practices in photography at SFAI continue with a distinguished faculty who are widely recognized as leading figures in the field, practicing all facets of contemporary aesthetics in the medium. Whether it's an image from a pinhole or pixel, courses such as Editing and Sequencing, Landscape: Nevada Plus, and Topologies will push you to experiment, practice innovative risk, and develop a unique artistic vision and expression.



Grant Ernhart



SAN FRANCISCO ART INSTITUTE

Gayle Laird





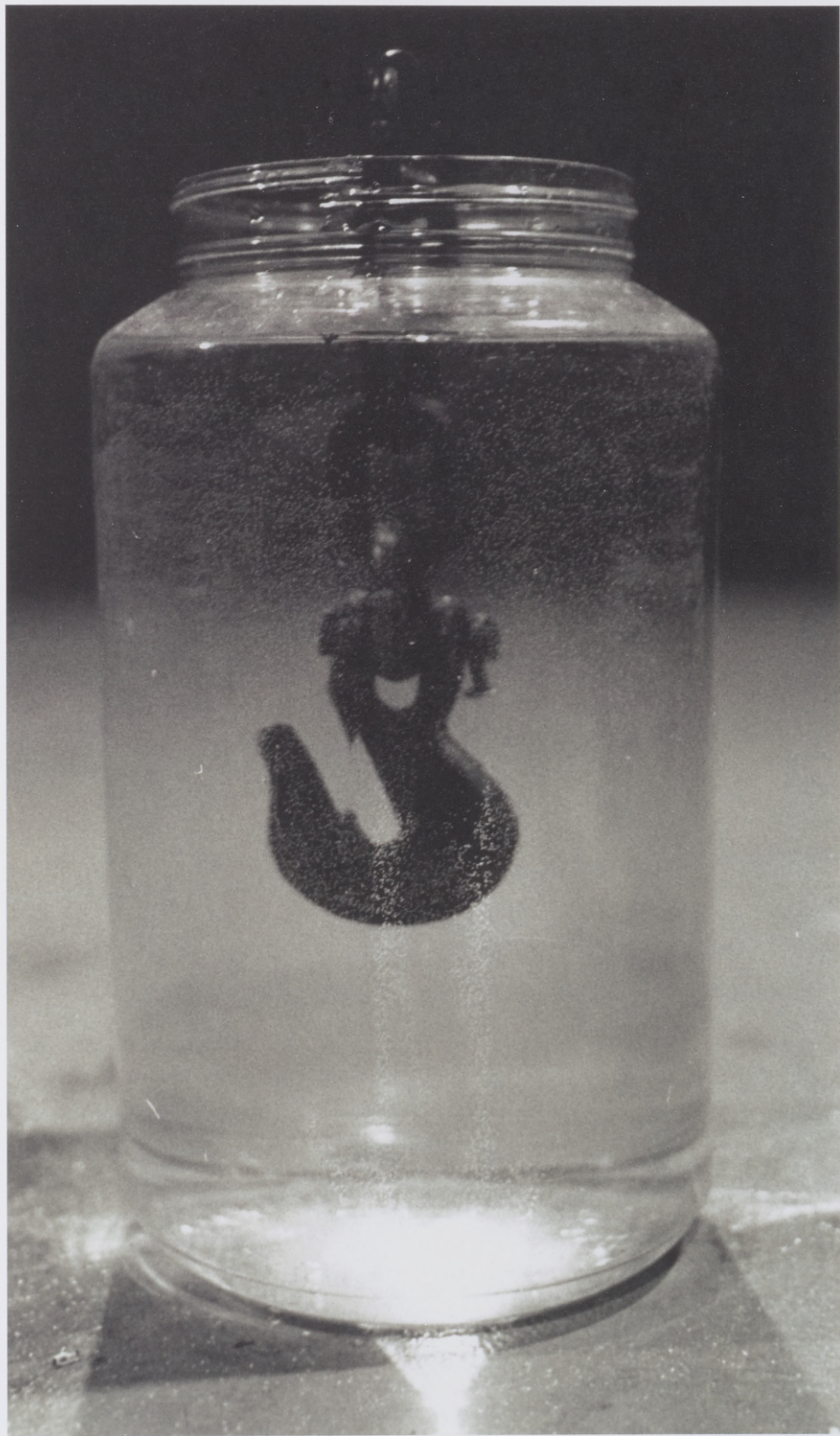
Sangyon Joo



Alan Disparte



Daniel Blomquist





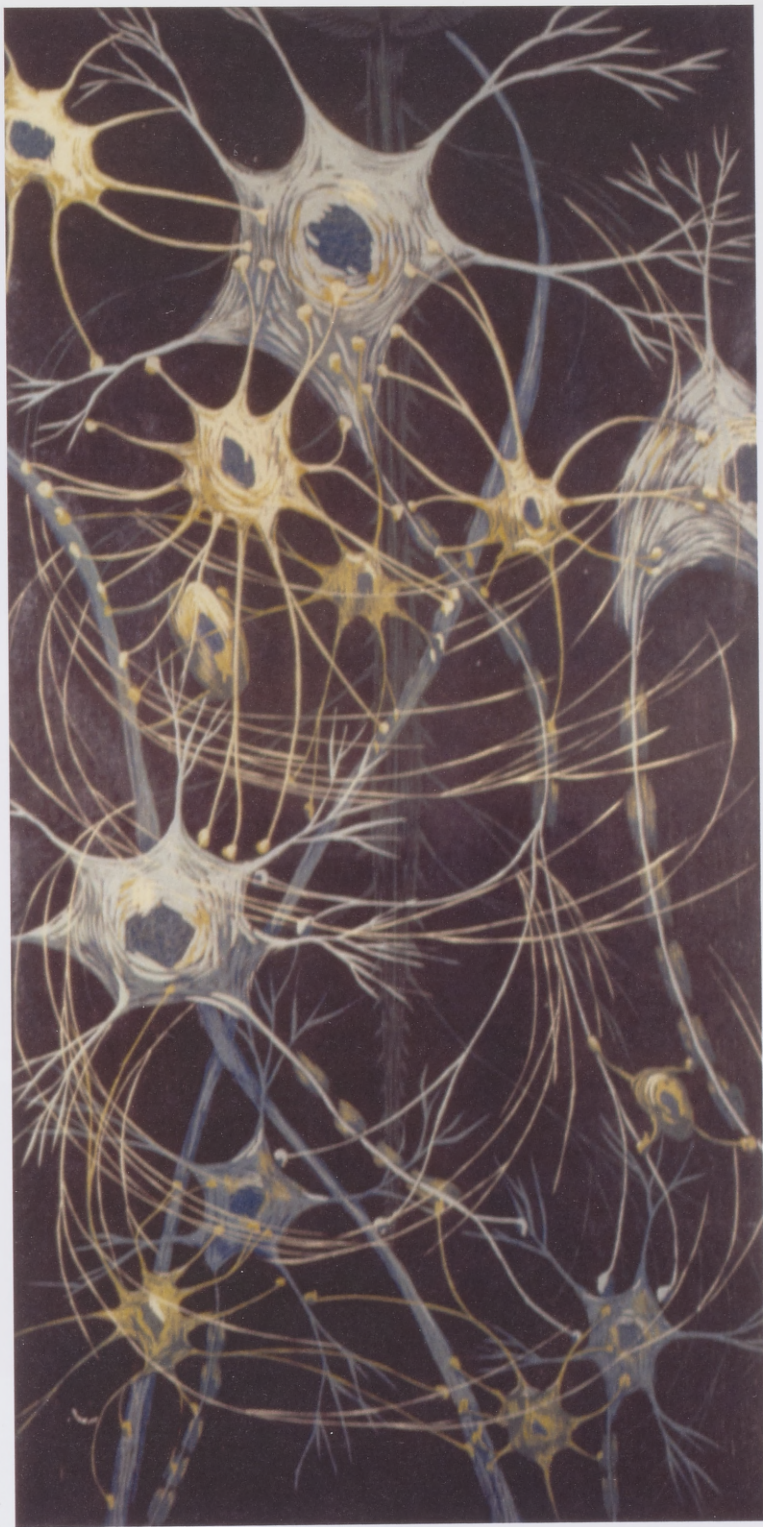
## Printmaking



SFAI's Printmaking Department offers you a wide range of possibilities, from lithography, intaglio, letter press, silkscreen, and relief, to photo-processes and digital technologies. The department recognizes the constantly shifting definitions of print and embraces an interdisciplinary approach to artmaking, in courses such as Artists' Books—Structures and Ideas, Photo-Polymer Printmaking, and Digital Printmaking. Whichever print media you focus on, you will be confronted with both the conceptual and technical implications of image generation, and be challenged to evaluate these investigations and productions through the critique process. The Printmaking Department at SFAI will encourage you not only to explore the boundaries of the medium but to innovate and redefine them yourself.



Miya Hannan





Stephanie Lindsay



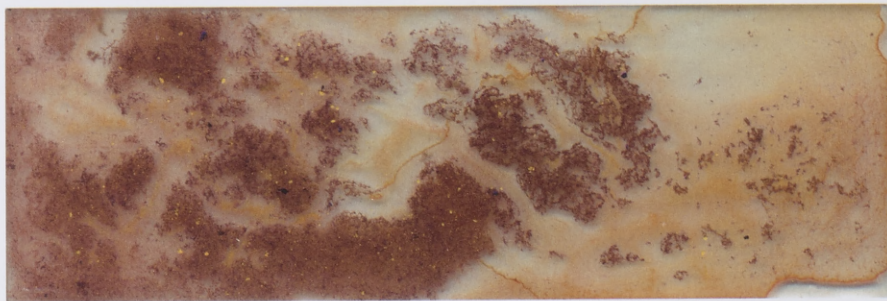
Jesse Gottesman



Ben Baumgartner



Sarah Edwards





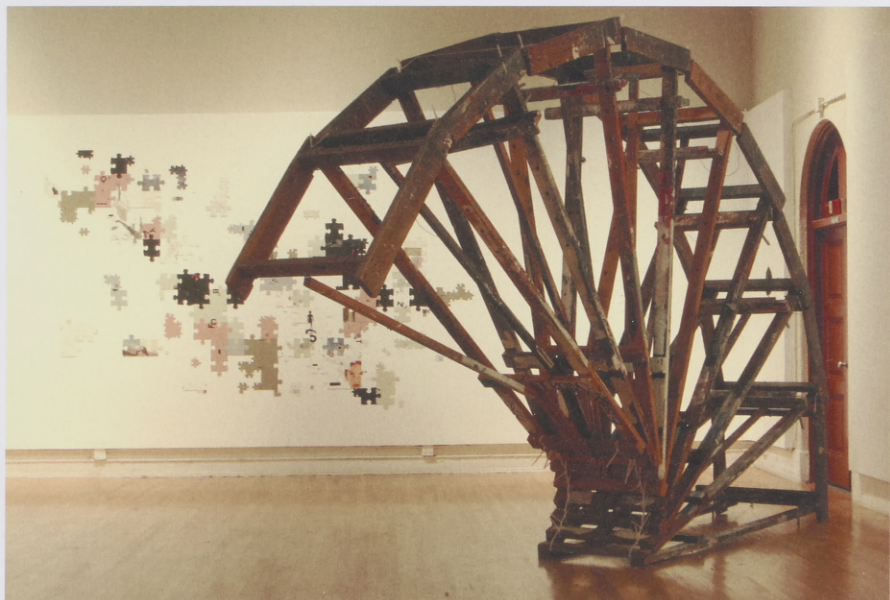
## Sculpture



The Sculpture Department at SFAI is an interdisciplinary studio program emphasizing conceptual and material-based inquiry. You can focus on or hybridize any areas in sculpture: 3D media/practice, ceramic sculpture, kinetics, public art, natural systems, and systems and environments. Courses and programs developed in collaboration with the Departments of Design+Technology and New Genres add further options—courses are structured as studio, studio/seminar, laboratory, and collaboratives, such as TransNature, Art and Science as Investigatory Systems, and The Ecology of Materials and Processes. A series of theoretical seminars looking at philosophical, cultural, ecological, and experimental discourses related to sculpture provides an intellectual foundation and dialectic for informed studio practice.







Alex Braubach



Seug Hun Sin



MiRan Yu



# “9 to 5?”

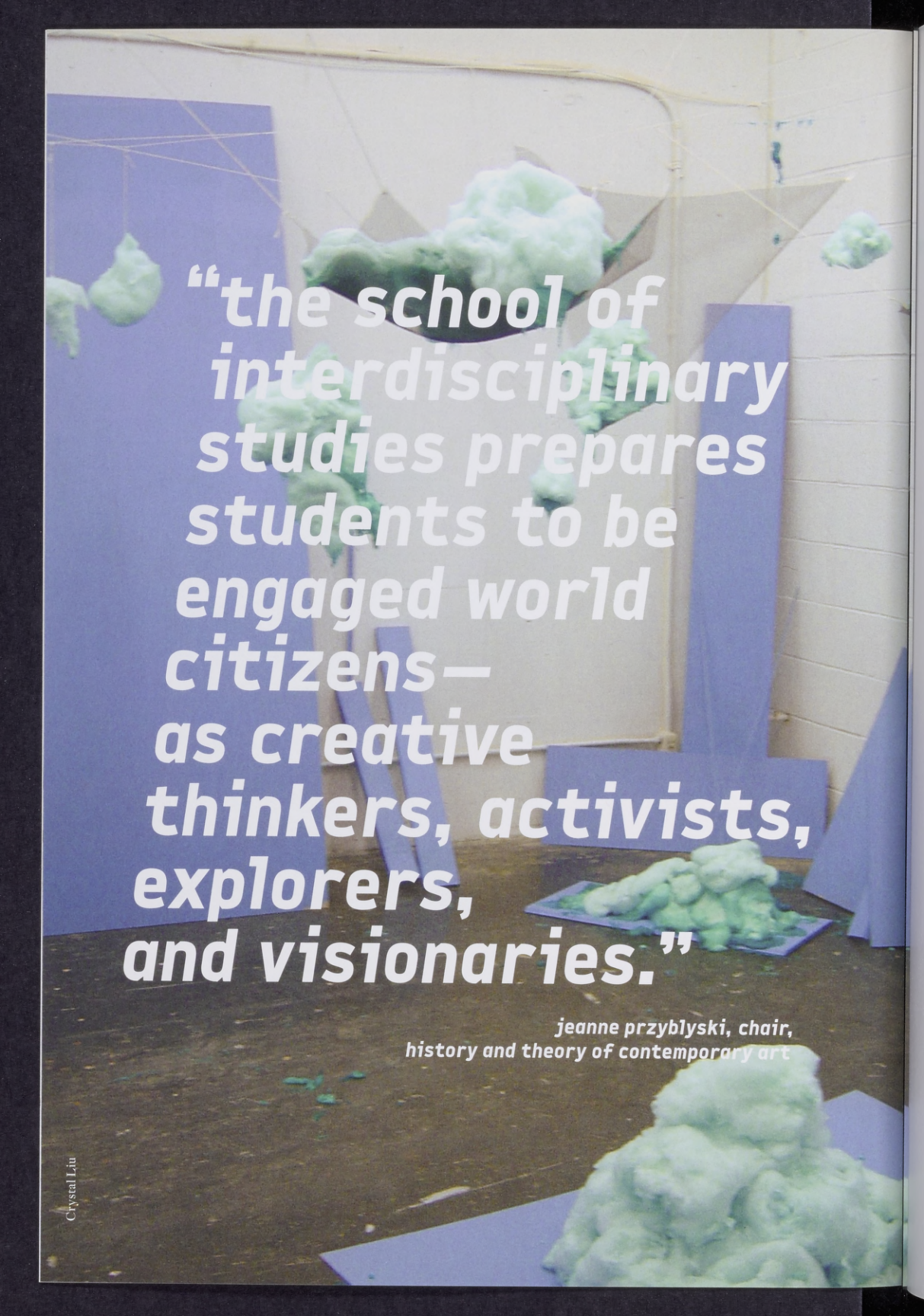






**"24/7!"**





**“the school of  
interdisciplinary  
studies prepares  
students to be  
engaged world  
citizens—  
as creative  
thinkers, activists,  
explorers,  
and visionaries.”**

**jeanne przyblyski, chair,  
history and theory of contemporary art**



## School of Interdisciplinary Studies

Bachelor of Arts

Master of Arts

The School of Interdisciplinary Studies supports the role of research and other forms of knowledge generation at SFAI, and is based on the premise that critical reading, thinking, and writing, informed by an in-depth understanding of theory and practice, are essential for engaging with and understanding contemporary art and global society. No matter what your area of focus is at SFAI, the School of Interdisciplinary Studies will provide you with the tools to consider the world with a fresh perspective—to see new relationships and draw new conclusions.

Exhibition and Museum Studies (MA only)

History and Theory of Contemporary Art

Urban Studies

Following are brief descriptions of each major area of study.

For more details please see the SFAI website at [www.sfai.edu](http://www.sfai.edu), call 800.345.SFAI or 415.749.4500, or schedule a visit to SFAI to meet with faculty and students.

***“i don’t want  
to exclude  
writing from  
looking, or  
looking from  
reading.”***

*chika sato, bfa 2007*



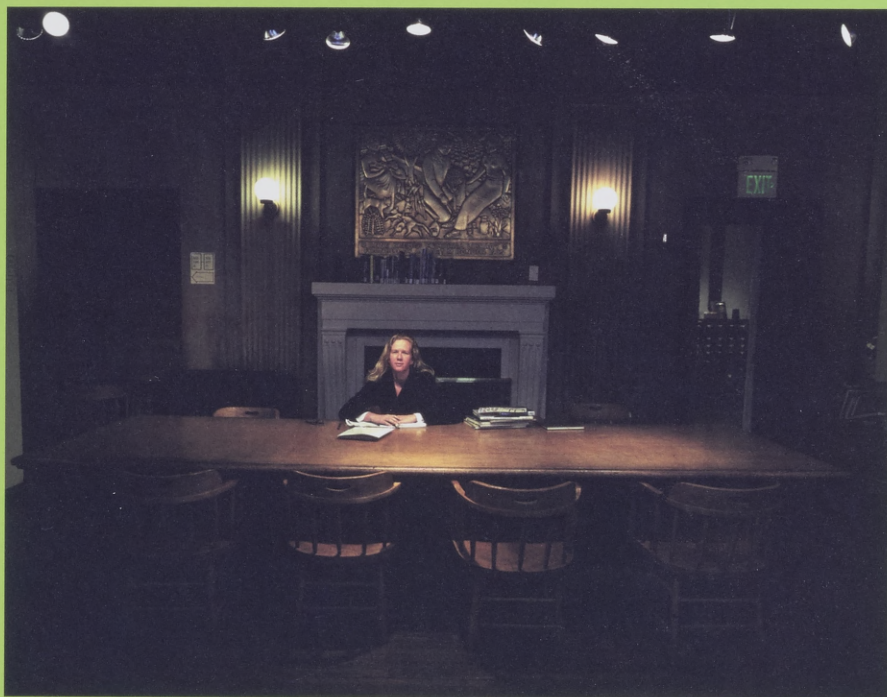
## Exhibition and Museum Studies



The Master of Arts in Exhibition and Museum Studies at SFAI is founded on the understanding that museums and exhibitions are both historical objects and subjects. Through this program you will develop a thorough understanding of the history and roles of institutions of modernity (museums, historical societies, archives, libraries, architectural commissions) in contemporary culture, the economy of the art world, and the politics that affect it. The curriculum comprises curatorial models, exhibition systems, institutional mediation, and education, and addresses such topics as historical preservation, heritage management, the ethics of trade in antiquities, and the complex issue of cross-cultural and cross-disciplinary curating involving works understood as primarily ethnographic, anthropologic, and archaeological.



## History and Theory of Contemporary Art



SFAI's program in History and Theory of Contemporary Art will provide you with an in-depth and critical understanding of the history of the ideas, conditions, institutions, and discourses surrounding contemporary art and culture, and how these inform the study, interpretation, analysis, and exhibition of art today. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-Western modernity, the role of technology in artmaking, and the question of authorship in the practice of contemporary art.



***“i really try to  
connect things  
as much as  
possible, using  
art history in  
my painting class  
and vice versa.”***

*kristin luke, bfa 2006*

***“the hybridity  
between teachers  
and students and  
genres and ideas  
is the great  
part of education  
here.”***

***aaron terry, mfa 2006***



## Urban Studies



The challenges posed by urbanization offer us new opportunities for artistic practice through the pursuit of creative and imaginative solutions to urban paradigms. The Urban Studies program integrates courses and resources from our School of Studio Practice and School of Interdisciplinary Studies to create a unique platform for learning and social engagement. The program offers you a studio- and research-based curriculum developed specifically to address the contributions of art, artists, and researchers to the understanding and shaping of the subjectivity of the city. The broad vision of our Urban Studies program allows you to design your own course of study.

## Faculty

With a faculty of more than 130, San Francisco Art Institute enjoys an extraordinary faculty/student ratio of 1 to 5. The result for you is an intimate learning experience and personalized education that few other schools can match.

Okwui Enwezor, Dean of Academic Affairs, is a curator, writer, and critic, and Senior Vice President at SFAI. His most recent book, *Snap Judgments: New Positions in Contemporary African Photography*, received "The Best International Photography Book of the Year" award by PhotoEspaña. He is the Artistic Director of the 2006 Bienal Internacional de Arte Contemporaneo, in Seville, Spain. Renée Green is Dean of Graduate Studies at SFAI. Her work has been seen throughout the world in museums, galleries, biennials, and festivals.

Our faculty includes artists, curators, writers, historians, Theorists, activists, critics, urbanists, designers, performers, philosophers, musicians, and scientists. Hou Hanru is the curator of the 2007 Istanbul Biennial; Trisha Donnelly's work was included in the 2004 and 2006 Whitney Biennials; Martin Schmidt (of Matmos) has toured with Bjork and has a new CD, *The Rose Has Teeth In The Mouth Of The Beast*; Caitlin Mitchell-Dayton's paintings were used in the film *Art School Confidential*; Henry Wessel's photographs were recently published as a five-volume boxed set by Steidl; Jon Phillips is an open-source programmer for Creative Commons; Mark Van Proyen is one of the editors of "AfterBurn: Reflections on Burning Man;" Amy Franceschini is the founder of FutureFarmers and has been involved in numerous projects aimed at raising public awareness to critical ecological issues; Thomas Humphrey is a nuclear physicist and director of exhibitions at the Exploratorium.

For more information about SFAI faculty, please see the website at [www.sfai.edu/faculty](http://www.sfai.edu/faculty)



**Okwui Enwezor**

Dean of Academic Affairs

**Renée Green**

Dean of Graduate Studies

**Faculty (2006-2007)**School of Studio Practice

Hilton Als  
 Alexandre Arrechea  
 Craig Baldwin  
 Judie Bamber  
 Mark Bartlett  
 JD Beltran  
 Richard Berger  
 Amy Berk  
 Bill Berkson  
 Tim Berry  
 Keith Boadwee  
 Charles Boone  
 Matt Borruso  
 Pegan Brooke  
 Charlie Castaneda  
 Macy Chadwick  
 Ann Chamberlain  
 Teri Cohn  
 Adriane Colburn  
 Linda Connor  
 Brett Cook  
 Michael Creedon  
 Dewey Crumpler  
 John de Fazio  
 John DeMerritt  
 Allan de Souza  
 Sergio de la Torre  
 Trisha Donnelly  
 Felipe Dulzaides  
 Amy Ellingson  
 Stephanie Ellis  
 Okwui Enwezor  
 Chris Finley  
 Amy Franceschini  
 Jack Fulton  
 Ernie Gehr  
 Robin Gianattassio-Malle  
 Alisa Golden  
 Gary Goddard  
 Sharon Grace  
 Renée Green  
 Doug Hall  
 Tim Harvey  
 Susannah Hays  
 Matt Heckert  
 Brook Hinton  
 Charles Hobson  
 Mildred Howard  
 Alfredo Jaar  
 Jun Jalbuena  
 Robert Johnson  
 Muffy Kibbey  
 Pat Klein  
 Paul Klein  
 Gordon Kluge  
 Paul Kos  
 George Kuchar  
 Tony Labat

Kerry Laitala  
 Janis Crystal Lipzin  
 Reagan Louie  
 Frances McCormack  
 Ian McDonald  
 Bruce McGaw  
 Jane McGonigal  
 Fred Martin  
 Jill Miller  
 Caitlin Mitchell-Dayton  
 Julio Morales  
 Jeremy Morgan  
 Mark Mulroney  
 Alex Munn  
 Shaun O'Dell  
 Dan Olmsted  
 Suzanne Olmsted  
 Richard Olsen  
 Darcy Padilla  
 Adrienne Pao  
 Christopher Palmer  
 Jon Phillips  
 J. John Priola  
 Jeannene Przyblyski  
 Brett Reichman  
 Jennifer Rissler  
 Will Rogan  
 John Roloff  
 Jay Rosenblatt  
 Jeff Rosenstock  
 Alison Sant  
 Caroline Savage  
 M.C. Schmidt  
 Thom Sempere  
 Ravek Skrivaneck  
 Laeticia Sonami  
 Anjali Sudaram  
 Michael Swaine  
 Nate Swope  
 Daria Sywulak  
 Eric Theise  
 Meredith Tromble  
 Mark Van Proyen  
 Fran Valesco  
 Carlos Villa  
 Henry Wessel  
 Griff Williams  
 Kelli Yon

School of Interdisciplinary Studies

Hilton Als  
 Thor Anderson  
 Robin Balliger  
 Mark Bartlett  
 Bill Berkson  
 Tressa Berman  
 Vivian Bobka  
 Christina Boufis  
 Clark Buckner  
 Dale Carrico  
 Laura Christian  
 Vince Corvo  
 Claire Daigle  
 Drew Daniel  
 Ella Diaz  
 Carolyn Duffey  
 Felipe Dulzaides  
 Beth Dungan  
 Stephanie Ellis  
 Okwui Enwezor  
 Stacy Garfinkel  
 Roberto Gottardi  
 Renée Green  
 Susan Greene  
 Tim Harvey  
 Glen Helfand  
 Hou Hanru  
 Thomas Humphrey  
 Alfredo Jaar  
 Nicole Johnson  
 Loretta Kane  
 Tony Labat  
 Jonathan Lang  
 Henrik Lebuhn  
 Lizzetta Lefalle-Collins  
 Janis Lipzin  
 Krista Lynes  
 Adam Mansbach  
 Kevin Muller  
 Julian Myers  
 Jeannene Przyblyski  
 Araceli Quezada  
 John Rapko  
 tammy ko Robinson  
 John Roloff  
 Erik Schneider  
 Rebekah Sidman-Taveau  
 Chris Stroffolino  
 Meredith Tromble  
 Mark Van Proyen  
 Barbara Vanderlinden  
 Dominic Willson  
 Hans Winkler  
 Jennifer Worley

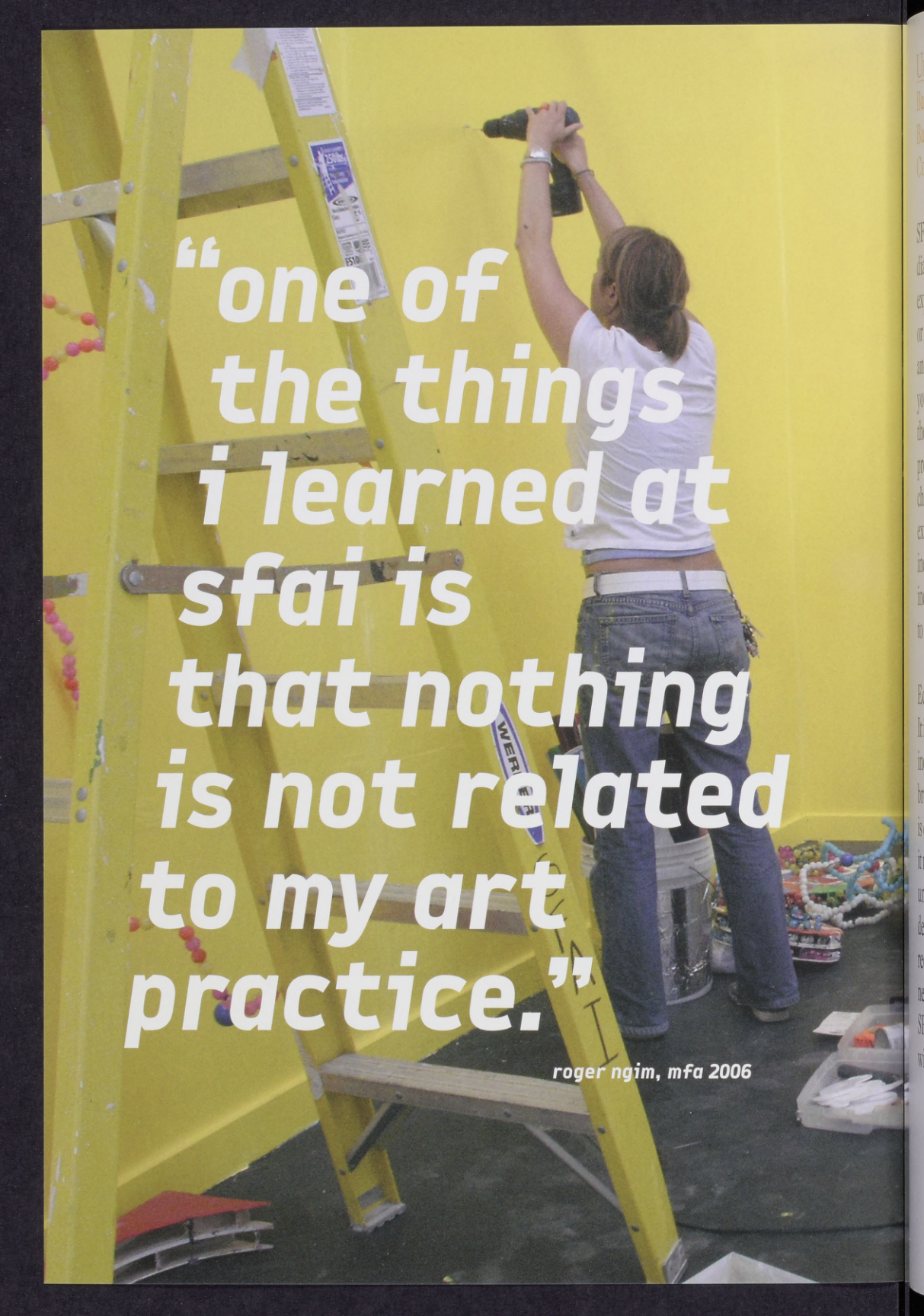
**“my teachers  
were real artists—  
exhibiting,  
professional  
artists. they set  
an example.  
they were not  
career academics  
teaching art.”**

**eve laramee, mfa 1980**



III.

Degree Programs  
at SFAI

A photograph of a person with long brown hair tied back, wearing a white t-shirt and blue jeans, standing on a yellow step ladder. They are using a black power drill to work on a bright yellow wall. The ladder has a 'WEBER' logo on it. To the left, a string of colorful beads hangs vertically. On the floor, there are various items including a white bucket, a container of paintbrushes, and more colorful beads. The overall scene suggests an art installation or a craft project.

**“one of  
the things  
i learned at  
sfai is  
that nothing  
is not related  
to my art  
practice.”**

roger ngim, mfa 2006



## Undergraduate Programs

Bachelor of Fine Arts

Bachelor of Arts

Contemporary Practice

SFAI's focus on skills, experimentation, and constructive dialogue provides the perfect conditions for personal exploration, for you to ultimately emerge as the artist, writer, or scholar you want to become. Our Bachelor of Fine Arts and Bachelor of Arts degree programs are designed to help you develop your ability to think creatively, and to give you the confidence to realize your vision. The programs will provide you with equal parts skill development, guidance, challenging discussion, and the freedom to explore and experiment. SFAI's curriculum offers many opportunities, including studio practice, seminars, critiques, tutorials with individual faculty members, and internships, enabling you to design your own individualized learning program.

Education at SFAI is a process of dialogue and reflection. It is attuned to the challenges and responsibilities of the individual in a changing global world, and it engages a broad range of knowledge and technologies. This education is creative and generative, self-directed, yet collaborative; it reflects the role artists play in shaping our collective understanding. It encourages you to question the accepted definitions of art, to build new tools for your practice, to redefine the venues for the exhibition of art, and to create new audiences for contemporary art. As our alumni attest, SFAI educates students to be innovators and leaders in a wide range of professional endeavors.

## Culture and Experience

The core principle of art education at SFAI is the strong relationship that connects teaching and research, practice and critique. This is an education that addresses students through the particularity of their experience, and challenges them to test the assumptions of that experience in the context of the larger social world. When students are asked what their intentions are, or to reflect on the formal decisions they have made in relationship to a work, they are being asked to account for a choice. It is in this process of exchange—a dialogical process between students and teachers, students and students—that your own line of reasoning develops and is deepened. The broad context of this exchange is the point at which your own experience and the world of culture meet. The negotiation between these worlds—that of the artist and that of our common experience, the social world—is a central organizing principle of the educational experience at San Francisco Art Institute.



## Forms of Critique

At the heart of a student's education at SFAI is the critique. The critique is the formal expression of the dialogical process in the curriculum and is expressed in a variety of ways. In group critiques and one-to-one discussions with faculty, you'll discover how to critically evaluate your work and the work of others. Formal analysis, conceptual rigor, historical contextualization, and issues of site and audience are some of the principal factors brought to bear in an assessment of each person's work. Formal critiques occur several times throughout the course of a semester; informal critiques happen throughout the year with regular frequency.

You'll be expected to evaluate work based on its internal logic. This includes its formal components and the orchestration of those formal components in relationship to meaning. Secondly, you'll locate work in both social and art historical contexts. This includes fostering an understanding of both art and the culture(s) from which it emerges. The critique process will enable you to develop your ability to consciously draw parallels in your work among subjects, influences, and historical and aesthetic movements/eras. Critiques also provide a forum to look at your work beyond the confines of the private studio, and position it within the broader context of contemporary society.

## Contemporary Practice Frames the Freshman Experience

Contemporary Practice, the first-year program, involves students with questions that lead them toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions, the Contemporary Practice program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the first-year program will initiate you into the profound investigations that produce knowledge and culture. The curriculum is designed to prepare you for your next phase of study by integrating courses in liberal arts and art history with studio courses in every department.

For more information about Undergraduate programs at SFAI, please see the Academic Programs section of the website at [www.sfai.edu](http://www.sfai.edu), e-mail us at [admissionscounselor@sfai.edu](mailto:admissionscounselor@sfai.edu), or call 800.345.SFAI or 415.749.4500.



**“i have been  
trained to  
see and think  
as an artist,  
and bring  
that to  
everything  
i do.”**

carolyn zecca, mfa 1995







## Graduate Programs

Master of Fine Arts

Low-Residency Summer Master of Fine Arts

Master of Arts

Post-Baccalaureate

All of SFAI's Graduate Programs are committed to creative research that investigates the relationship between inquiry and practice, and how this dynamic manifests itself in contemporary and historical approaches to cultural production in times of accelerated paradigm shifts. In the graduate programs students are trained to be inquisitive thinkers within an environment of rigorous studio practice and interdisciplinary study.

At SFAI all graduate students study the same core curriculum—research and writing, art history, critical studies, and studio practice—to encourage exposure to a range of historical and contemporary thinking from an international context. Because SFAI students are in contact with many kinds of creative thinkers, there is always great potential for unusual and unexpected intersections to take place. A significant encounter can occur when thinkers from different fields coalesce with experienced curators, historians, and theorists to consider contemporary art history, theory, or practice. At SFAI students not only learn about, but shape these challenging intersections of thought and form.

Spheres of Interest, the Graduate Lecture Series, engages students with the thoughts and productions of a wide array of international guest participants. The presentations, seminars, and one-on-one discussions are opportunities to grapple with productions, conditions, and perspectives that can stimulate other kinds of responses.





SFAI has long been a refuge for a range of challenging artists and thinkers. This legacy is being meshed with an intense examination of the layered roles possible today for those who call themselves artists, or who choose another name, yet continue the impulse.

The graduate program provides a prime opportunity for people with curiosity and an interest in allowing themselves to change in unexpected ways. The atmosphere is one of continuous investigation, whether in collaboration, in conversation, or in solitude. Students encounter challenges to preconceived notions, as well as encouragement to pursue their areas of interest in profound ways.

At SFAI, students learn that being an artist is a continual and challenging creative effort, one that can be a perpetual source of joy, despite inevitable obstacles. This search is combined with being informed about what has been done, and what exists and has been imagined in the world, while receiving training to pay attention to where further probing and engagement can continue.

SFAI is as a place that welcomes complex thinking in combination with the variety of ways in which thinking can be manifested. When considering why we engage with art, or what has been known as art, the poet Muriel Rukeyser provides an entrance, with which I'll leave you to consider:

*Art is not a world, but a knowing of the world. Art prepares us.  
Art is practiced by the artist and the audience. It is not a means to  
an end, unless that end is the total imaginative experience.*

Renée Green  
Dean of Graduate Studies

Participation in the MFA Exhibition is the final requirement for the MFA degree. In their final year, students prepare for this important event, the largest of its kind in the San Francisco Bay Area. A great deal of discussion ensues about the nature of work being produced as well as issues surrounding its presentation and exhibition of work. Noted for diverse, provocative, and innovative work, the MFA Exhibition attracts significant critical attention from the public, and draws curators, gallery directors, and collectors from the West Coast and beyond.

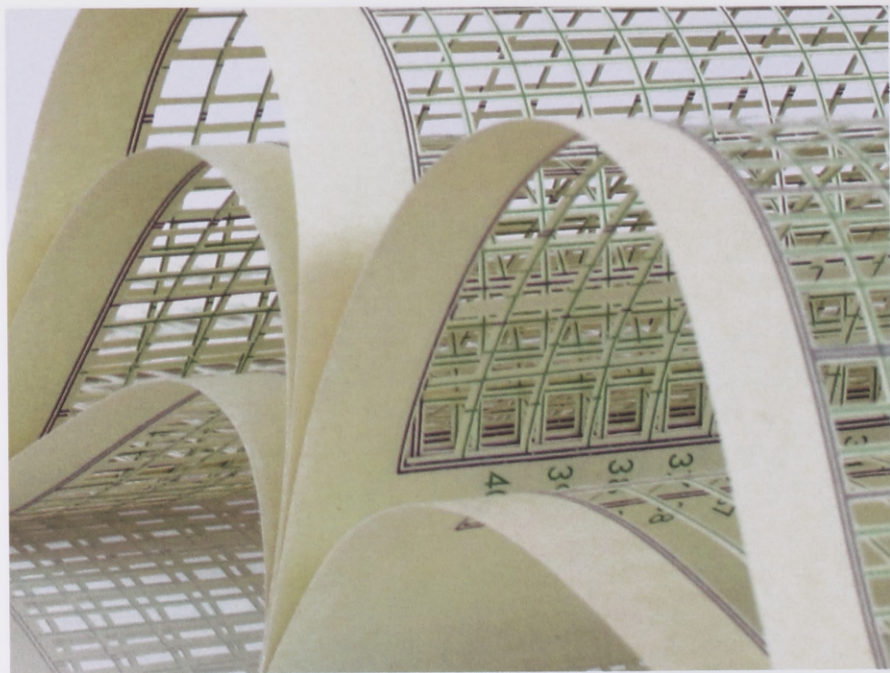
The Low-Residency Summer MFA program is designed for artists, teachers, and other art professionals who currently have an active studio practice, and for whom a low-residency program would accommodate their employment or academic schedule. The combination of intensive summer sessions and guided independent study will give you a strong sense of artistic community while allowing you to continue to develop work over a longer period of time.

SFAI's Post-Baccalaureate certificate program is ideal for students who want to better prepare themselves and their portfolios for entrance into an MFA program, and for those who simply want to enhance their skills and knowledge without having specific plans to enter a graduate program. Students spend a year of intensive work in their studio workspace at the SFAI's Graduate Center, either focusing on a specific area of inquiry or experimenting with a variety of media and ideas. The curriculum combines the tutorial aspects of the graduate program with the upper-division coursework of the undergraduate program.

For more information about Graduate (PE) programs at SFAI, please see the Academic Programs section of the website at [www.sfai.edu](http://www.sfai.edu), e-mail us at [admissionscounselor@sfai.edu](mailto:admissionscounselor@sfai.edu), or call 800.345.SFAI or 415.749.4500.



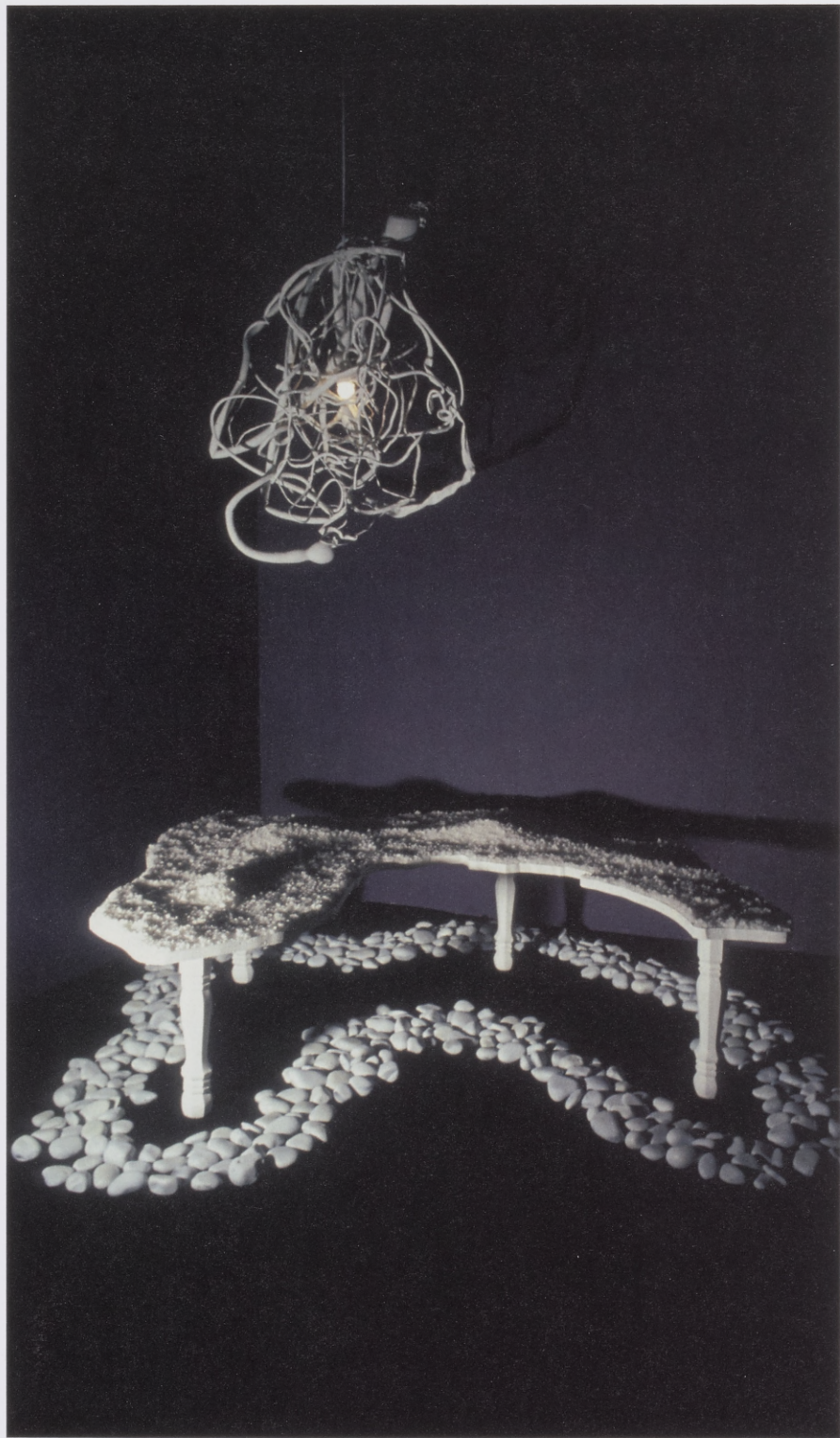
Jill Sylvia



Larry Shao







Jessica Pezalla



## AN EXCEPTIONALLY PUZZLING TALE

CON  
FOUN  
DED!

Joshua Pieper



STARRING: JOSHUA PIEPER • STEVE MCQUEEN

ALSO FEATURING: ANN MARGARET • EDWARD G. RO  
WRITTEN AND DIRECTED BY: MOSTLY O



Jessica Hobbs

SAN FRANCISCO ART INSTITUTE

**“one of the  
things i love about  
the education  
you get at sfai is  
that there is  
not only a focus  
on the progress  
you’re making,  
but on the  
why behind what  
you’re making.”**

**jd beltran, pb 1995,  
mfa 1998, faculty**



## IV.

# Non-Degree Programs at SFAI

## City Studio Pre-College Program

City Studio offers the context of Bay Area urban sites and community facilities in a new kind of year-round laboratory for research, studio practice, and social interaction as part of students' course work. City Studio's Pre-College summer intensive program invites students ages 16–18 to join us in the discussions and experimentations that distinguish education at SFAI.

Courses offered reflect the pedagogy of the undergraduate curriculum; you will work with a roster of local and international artists to expand your conceptual and technical approaches to artmaking. The program combines the freedom of expression of the undergraduate program with the guidance and support necessary to prepare you for college life.

Our courses include animation, creative writing, design, drawing, film and video, painting, photography, installation, and printmaking. You choose two courses that are supplemented by Friday workshops, evening studios, a three-day contemporary art history seminar, a portfolio development workshop, and a final exhibition and screening of student work, earning a total of five college credits.

This five-week summer arts program is a great introduction to college life in one of the oldest and most distinguished art schools in the US. Bay Area residents may enroll as day students; students from outside the Bay Area can take advantage of SFAI-supervised housing.

For more information please visit the SFAI website at [www.sfai.edu/precollege](http://www.sfai.edu/precollege), call 800.345.SFAI or 415.749.4500, or e-mail [admissions@sfai.edu](mailto:admissions@sfai.edu).



## Adult Continuing Education

The Adult Continuing Education (ACE) program offers over 100 evening and weekend courses every year, including digital media, drawing, film, painting, photography, printmaking, sculpture, and art history. Whether you are preparing a portfolio to apply to a full-time art program, or are looking for the camaraderie and stimulation that come from working with other artists in a class, our courses are designed to meet the needs of beginning, intermediate, and advanced students of all ages.

The Teacher Professional Development Program is a three-week summer intensive for teachers and teaching artists (K–12). During the course of the program you will learn about curriculum development and strategies for integrating arts education into State-certified educational curriculum. You will also have the opportunity to engage in art practice and critique if you are a practicing artist.

For more information please visit the SFAI website at [www.sfai.edu](http://www.sfai.edu), call 800.345.SFAI or 415.749.4500, or e-mail [admissions@sfai.edu](mailto:admissions@sfai.edu).

***“sfai treated  
me as if i  
already was  
an artist,  
even though  
i was just  
a young  
art student.”***

**thomas krumpak, bfa 1973**



V.  
Application  
Requirements  
for SFAI

# Undergraduate Programs

## Bachelor of Fine Arts

## Bachelor of Arts

San Francisco Art Institute invites applications from motivated students who are creative thinkers, activists, explorers, and visionaries. We are looking for students who are intellectually curious and interested in pursuing a challenging course of study in an interdisciplinary environment. Our undergraduate admission process is highly personalized. We consider all of the information provided to us in each application.

Selection for admission is based on the following:

- Your academic coursework and any studio courses you may have taken, as well as standardized test scores
- Your achievements, personal qualities, and involvement and/or leadership in community/school activities and programs
- Your writing skills and your ability to articulate your personal vision, as demonstrated in your Statement of Purpose
- The quality and appropriateness of your portfolio

### Freshman Admission

If you have never attended college full-time or have accumulated fewer than twelve (12) transferable semester units, you will be considered a freshman for the purposes of the application process. All freshmen applying to the BFA program—regardless of artistic or academic interest—will be admitted as “undecided” and will be required to declare a major within the School of Studio Practice (Design+Technology, Film, New Genres, Painting, Photography, Printmaking, Sculpture) upon the completion of the two-semester Contemporary Practice sequence. All freshmen applying to the BA program apply directly to either History and Theory of Contemporary Art or Urban Studies majors within the School of Interdisciplinary Studies, and are also required to complete the two-semester Contemporary Practice sequence.

Whatever you choose as your primary area of study, you will fulfill curriculum requirements and choose electives from both schools. Electives comprise a large part of the curriculum, allowing you to work across a broad range of areas and interests.

### Transfer Admission

Applicants who have completed at least twelve transferable semester units are considered transfer students and are required to apply directly to a major area of study in either School at the time of application.

For more information please see the Admission section of the website at [www.sfai.edu](http://www.sfai.edu) or contact an SFAI Admission Counselor at [admission@sfai.edu](mailto:admission@sfai.edu) or at 800.345.SFAI or 415.749.4500.



## Graduate Programs

### Master of Fine Arts

### Low-Residency Summer Master of Fine Arts

### Master of Arts

### Post-Baccalaureate

Each year, San Francisco Art Institute admits a limited number of students to its internationally renowned graduate programs. All applications are reviewed by the Graduate Faculty Review Committee in each area of study. Completion of an undergraduate degree is a prerequisite to graduate studies at SFAI. The admission process is highly selective and involves a personal interview for those candidates who have been determined as finalists for admission consideration.

Decisions for admission to the School of Studio Practice's MFA and Post-Baccalaureate programs are based on the following:

- A highly accomplished portfolio of artwork
- A clear and well-developed artist's statement that addresses the work submitted in the portfolio
- Evidence of success in academic and studio coursework at the undergraduate level.

Decisions for admission to the School of Interdisciplinary Studies MA programs are based on the following:

- Your academic achievements at the undergraduate level
- Your achievements, personal qualities, and involvement and/or leadership in community/school activities and programs
- Your writing skills and your ability to articulate your personal vision

The School of Studio Practice accepts applicants to the MFA, Low-Residency Summer MFA, and Post-Baccalaureate programs in one of seven areas of study: Design+Technology, Film, New Genres, Painting, Photography, Printmaking, or Sculpture. Applicants to the MA program in the School of Interdisciplinary Studies may apply to Exhibition and Museum Studies, History and Theory of Contemporary Art, or Urban Studies. With one of these areas as your primary focus, you may fulfill curriculum requirements and choose electives from both schools to accommodate your own work and ideas. As a graduate student you have tremendous flexibility in your course choices, and many courses are cross-disciplinary.

For more information please see the Admission section of the website at [www.sfai.edu](http://www.sfai.edu) or contact an SFAI Admission Counselor at [admission@sfai.edu](mailto:admission@sfai.edu) or at 800.345.SFAI or 415.749.4500.

## Financial Aid

We understand the need for realistic and careful planning as you consider the options available to you for financing your education. So we provide financial assistance to students who demonstrate financial need, including assistance through the Pell Grant, FSEOG, and CAL Grant programs.

Additionally, SFAI awards institutional grants to exceptionally qualified students. SFAI sponsors separate competitions for entering freshmen, transfer students, graduate students, and eligible international students. All portfolios reviewed, including those from international applicants, are automatically considered for the Competitive Scholarship Program at the time of admission. Students whose portfolios demonstrate exceptional levels of artistic expression are recommended by the Admission Committee to participate in the competition. No separate application is needed for the Competitive Scholarship Program.

In addition to the Competitive Scholarships awarded on the strength of the portfolio, SFAI recognizes academic excellence by awarding a select number of Academic Scholarships. Academic Scholarships recognize those entering freshmen and transfer students whose academic performance exemplifies the highest level of achievement and distinction.

For more information about types of assistance, application procedures, and deadlines, please see the Financial Aid section of the website under Admission at [www.sfai.edu](http://www.sfai.edu), or contact an SFAI Admission Counselor at [admission@sfai.edu](mailto:admission@sfai.edu) or at 800.345.SFAI or 415.749.4500.





**“this is a practice  
that relates to  
much more than  
the studio.  
this is an earnest  
exploration of  
deeper points of  
fascination. this  
is participation in  
a grand dialogue.”**

erica gansei, bfa 2006



VI.

Beyond the Classroom

## Exhibitions and Public Programs

Exhibitions of contemporary art have always been an important part of education at SFAI. As a student here, you'll have the opportunity to show your work in the student-run Diego Rivera and Swell Galleries, venues for weekly exhibitions of work by SFAI students, and many other exhibition spaces throughout both campuses. The Walter and McBean Galleries host exhibitions, workshops, and other alternative and experimental forms of presenting work by international contemporary artists.

SFAI hosts many visiting artists, curators, and scholars—for a few days or several months—who lecture, present new projects, give one-on-one critiques, lead seminars, and more. William Kentridge, Paul Chan, Raqs Media Collective, Matthew Barney, Karen Finley, Kobena Mercer, Alfredo Jaar, Laura Hoptman, Wang Du, Chris Kraus, Katy Grannan, and Akram Zaatari are among the recent visiting artists and scholars at SFAI.

Hou Hanru is Director of Exhibitions and Public Programs, and Chair of SFAI's Exhibition and Museum Studies program. A dynamic and innovative curator and critic of contemporary art, Hou most recently served as the Artistic Director of the 2nd Guangzhou Triennale, where he co-curated Beyond: An Extraordinary Space of Experimentation for Modernization with Hans Ulrich Obrist and Guo Xiaoyan (Guangzhou, China 2005). He is the Curator of the 10th International Istanbul Biennial (2007).

## The Centers for Interdisciplinary Study

Center for Art + Science

Center for Media Culture

Center for Public Practice

Center for Word, Text, and Image

The four Centers for Interdisciplinary Study aligned under the School of Interdisciplinary Studies are teaching and research centers that support all programs at SFAI. While you're at SFAI they will provide you with curricular opportunities to link your work as an artist to a whole range of histories, ideas, and cultures. The goal of the Centers is to produce work, seminars, projects, symposia, and lectures that bring theory and practice into constant dialogue. Through external partnerships, they offer concrete links to other institutions and communities, offering you opportunities—integrated at the earliest stage of your academic career—for practical experience outside the institution.

The Centers enable undergraduate and graduate students and faculty to build new methodological tools to address ideas in critical theory, philosophy, cultural studies, art history, media theory, writing and criticism, and science and technology. In this regard, we are creating discursive spaces for ideas, contestation, debate, and research.



## Off-Campus Study

San Francisco Art Institute is committed to connecting you to the broader worlds of work and community. As part of your curriculum requirements here, you will complete six units of off-campus study. Studying abroad or elsewhere within the United States—or even within the Bay Area—will give you new perspectives and experiences that will influence your work.

At SFAI there are opportunities for all students—undergraduate as well as graduate—to think about and experience their work in a global context and to understand how it can be a catalyst for exchange, dialogue, and social engagement. Courses are offered in conjunction with travel to locations around the world, including Italy, Cuba, Mexico, Ireland, Vietnam, Cambodia, Thailand, India, and Turkey. Semester-long international exchange opportunities are also available, at prominent institutions such as AVU (Academy of Fine Arts), Prague; Bezalel Academy, Jerusalem; Chelsea College of Art, London; École Nationale Supérieure des Beaux-Arts, Paris; Glasgow School of Art, Scotland; Valand, Göteborg, Sweden; and Gerrit-Rietveld Academie, Amsterdam. Summer study/travel courses take students to Oaxaca, Ladakh, Tuscany, and the south of France, among other locations.

As a student, you can also select from City Studio Practica which offer the context of Bay Area urban sites and community facilities as a new kind of laboratory for research, practice, and social interaction. These practica work together with exhibitions and public programs to establish international collaborative projects through urban research residencies.

Through off-campus independent study opportunities, internships, practica, residencies, apprenticeships, teaching opportunities, and academic classes that involve community interaction and cultural immersion, you'll be able to expand your artistic and social vocabularies and get out into the broader community of visual arts locally, nationally, and internationally.

For more information see the Academic Programs section on our website at [www.sfai.edu](http://www.sfai.edu) or call 800.345.SFAI or 415.749.4500.

## Student Activities

Student life is “up close and personal” at SFAI. A small school with a student body of 650, we are a real community. SFAI is fertile ground for sharing creative capital and drawing inspiration from the work of talented, innovative peers. There are plenty of opportunities for you to collaborate with other students as artists/artist-citizens on events and programs of cultural and political significance, both on and off campus. These might include becoming a member of the Student Union, joining LOGS (Legion of Graduate Students), attending or being a presenter at the Alternative Lecture Series, joining the Green Club, or one of the many other student-run campus organizations. Challenge your body as well as your mind in activities such as yoga, Perceptual Adventure Series, and Open Mic events. You can also work with faculty and staff on campus governance committees, which address such issues as curriculum, exhibitions and public programs, and student life.

## 800 Chestnut Street Campus

The San Francisco Art Institute’s main campus is located at 800 Chestnut Street in San Francisco’s Russian Hill neighborhood. The campus houses large light-filled studios with 24-hour access for students, digital media and imaging studios, film and sound editing studios including HD video, library, lecture hall, galleries, and a cafe. The campus features sweeping views from its many terraces overlooking San Francisco Bay, and is located within walking distance of the downtown galleries and South of Market area—home to many of the City’s major museums, including SFMOMA and Yerba Buena Center for the Arts.

## Graduate Center at 2565 Third Street

The Graduate Center is a large industrial loft building along the San Francisco Bay. The 62,000 square foot facility provides individual and group studios, many with natural light; 24-hour access, and convenience to public transportation. The graduate facilities include a digital lab, film and sound studios, darkrooms, a wood shop, seminar classrooms, a gallery, and installation critique rooms, where students can present finished works or works-in-progress.

The best way to see the campuses is to visit us, take a tour of the studios, and talk to faculty and students. To schedule a tour call 800.345.SFAI or 415.749.4500.



## Living in San Francisco

San Francisco has a rich tapestry of neighborhoods easily accessed by foot or public transportation from SFAI's two campuses. We offer assistance with finding housing, whether you are interested in SFAI's campus-run Presidio housing program or are looking for your own place in the City. SFAI provides housing for new incoming students in staff-supervised apartments in the historic Presidio, which is part of the Golden Gate National Recreation Area. The Presidio's pleasant neighborhoods include tree-lined streets, beaches, and natural habitat. As a unique national park, the Presidio includes amenities such as tennis courts, golf course, athletic fields, beaches, a swimming pool, and a bowling alley. The SFAI housing is conveniently located near some of San Francisco's most beautiful neighborhoods and shopping areas, and is served by public transportation and a park shuttle. There are a variety of other housing options in San Francisco and throughout the Bay Area, including apartment shares and traditional roommate situations, residential studios and live-work lofts, and others. Wherever you live, you will be only a short distance from one of the many parks and recreation areas that make the Bay Area one of the most beautiful places in the world.

The San Francisco Bay Area is a particularly rich creative and cultural environment, with six major art museums, including the San Francisco Museum of Modern Art—the second largest museum of modern art in the US. While at SFAI, you will have easy (and often free) access to these and countless other galleries and alternative venues for contemporary art, theater, dance, performance, music, and poetry throughout the Bay Area.

A number of these venues, such as the Achenbach Foundation, Crown Point Press, San Francisco Poetry Center, Bay Area Video Coalition, and Exploratorium, are internationally renowned. They also happen to be partners with SFAI. As a student enrolled in our programs, you will have the access to these resources via our partnership or special alliance.

For more information see the Campus Resources section of the website at [www.sfai.edu](http://www.sfai.edu) or call 800.345.SFAI or 415.749.4500.





**“imagine”**



## Accreditation

SFAI is accredited by the Western Association of Schools and Colleges (WASC) and the National Association of Schools of Art and Design (NASAD).

## Non-Discrimination Policy

The San Francisco Art Institute expressly prohibits discrimination and harassment because of gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to all individuals on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Chief Financial Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133; or the Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202. Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or Dean of Graduate Programs prior to registration. Qualified disabled students who require special accommodation in order to participate in San Francisco Art Institute's degree or certificate programs should write to the Associate VP for Student Affairs, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic Chestnut Street campus presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate VP for Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

Most of the photographs that appear in this book were taken by SFAI students and alumni.

#### Photo credits

Nicolas Block

pp. 2-3

Nicolas Block, Nicole Hooks, Ryan Kellman

pp. 38, 42, 50, 54, 58, 62, 71, 72, 75

Erez Golan

p. 85

Todd Hido

pp. 10, 110

Marcia Lieberman

p.14

Ford Minton

p. 35

Jeff Wiener

p. 18

Nina Hubbs Zurier

cover, pp. 4-7, 17, 22, 36, 46, 66-67, 80, 86, 88

#### Design

Base Design

San Francisco Art Institute

800 Chestnut Street

San Francisco, CA 94133

800.345.SFAI/415.749.4500

[www.sfai.edu/admissions@sfai.edu](http://www.sfai.edu/admissions@sfai.edu)

Copyright © 2006 San Francisco Art Institute

No part of this book may be reproduced without the express permission of SFAI and other copyright holders.



